SECRETS

OF THE GAMES

Solutions to Every Puzzle!

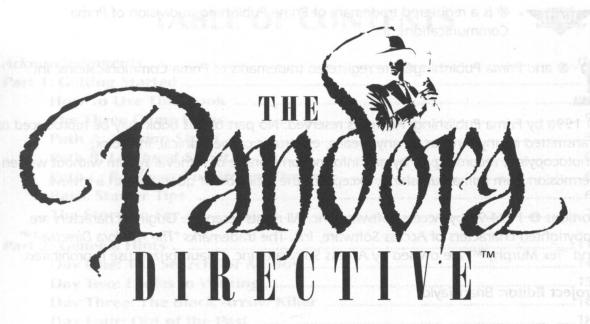
DIRECTIVE" THE OFFICIAL STRATEGY GUIDE

RICK BARBA



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The Official Strategy Guide

RICK BARBA

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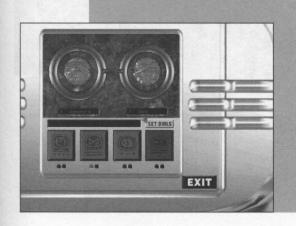
Thanks to everyone at Access Software for making such a great, enjoyable game and for being such great, enjoyable people. Special thanks to Chris Jones, Aaron Conners, and Adrian Carr for generous donations of their time during my visit to Salt Lake City; to Susan Dunn, Steve Witzel, and Mindy Cook for all their congenial help; to Steve Wynn for answering all of my pesky questions; and to Tex Murphy himself, for being so totally Tex.

Thanks also to the crack editorial crew at Prima for their usual steely performance in the line of fire. Special thanks to Brian Taylor, shepherd-in-chief, for his patient support and guidance in the face of production nightmares; to Barb Karg, for yet another way-cool book design; to Colleen Green for her laser-sharp copy edit; and to Juliana Aldous and Brett Skogen, for remaining so darn hip despite being acquisitions editors.

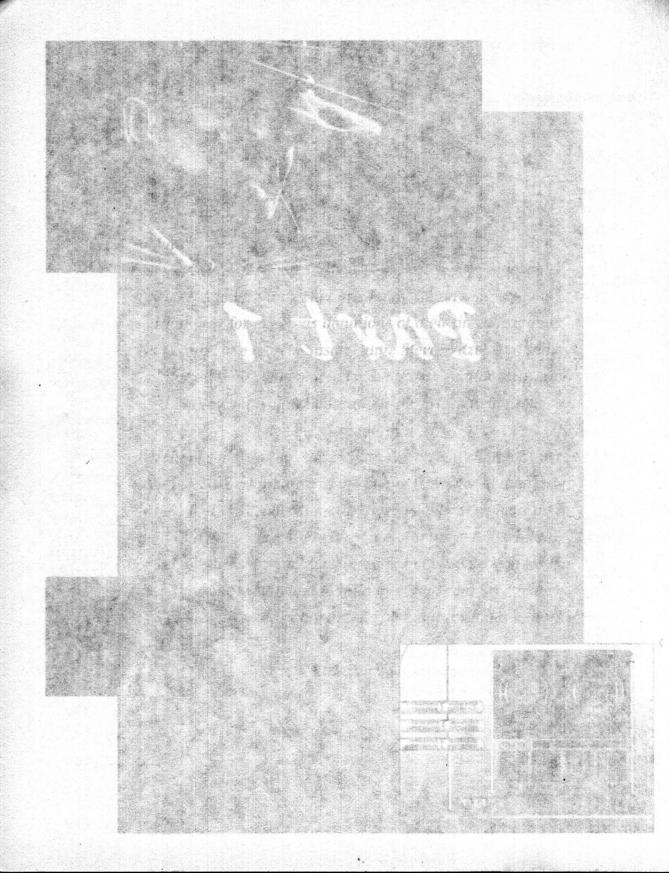
Rick Barba and the Southeas add you



Part 1







Getting Started



he Pandora Directive is the fourth and, by far, most ambitious Tex Murphy adventure. Like its award-winning predecessor, Under a Killing Moon, it features a handy on-line hint function that lets you negotiate the game without resorting to outside help. Unlike Under a Killing Moon, however, The Pandora Directive also offers a tough, no-nonsense, expert level of gaming that it calls the Game Players level.

If you choose to play the Game Players level, you'll face more difficult puzzles, encounter bonus situations and conversations, and earn a lot of bonus points. But you do all that *without* benefit of an on-line hint function. Unless you are a veteran adventure gamer with the patience of Job, I guarantee that you will get stuck and frustrated a few times on the Game Players level. That's where I come in.

How to Use This Book

Although the vast majority of strategy guide buyers want simple, straightforward answers, some of you (for whatever reason) resent a direct approach. In the past, I've blithely ignored readers who complain that I gave them *all* the answers and thus ruined the game for them. My thinking was, gee, if you can't stop reading after finding the answer you want, a qualified therapist can probably help you develop some coping strategies for that compulsive behavior.

Not any more. In a burst of responsiveness that rivals that of the U.S. Postal Service, I've added a section for people who want a gentle nudge in the right direction. Of course, this book still contains *all* the answers. But now, whether you seek soft hints or hard answers, you'll find what you need in this strategy guide.

Part 1: Getting Started gives you some very general starter tips, describes the three different paths you can follow in the game, and fills in a bit of Tex Murphy history for players unfamiliar with the three previous Tex Murphy mysteries—*Mean Streets, Martian Memorandum*, and *Under a Killing Moon*.

Part 2: General Hints gives you two different layers of "soft" hints that can help rock you out of a rut when you're stuck. The first section features a simple Q & A format that offers subtle clues for some of the tougher puzzles in the game. The second section is a comprehensive Object List. This list includes every item you can put into your inventory, and it notes (usually in a general way) each item's location and use.

Part 3: The Game Players Walkthrough is a detailed, step-by-step solution path for the Game Players level of *The Pandora Directive*. The walkthrough is divided into sections for each of the nine playable days of *The Pandora Directive*. (Day Ten is non-interactive.) Each section offers all the answers for that day. Remember, however, you can move through the game a number of ways.

Part 4: The Making of *The Pandora Directive* offers a penetrating glimpse into the mind-set of the creators of this unique entertainment experience. Last summer, I spent several days on the set of *The Pandora Directive* at Access head-quarters in Salt Lake City. I watched filming and conducted extensive interviews with Chris Jones (producer, co-designer, and star), Adrian Carr (director), and Aaron Conners (writer and co-designer). Because our conversations took place well before the game was finished, these interviews provide much interesting insight into the design process of a "work-in-progress."

The Three Game Paths

The designers of *The Pandora Directive* felt a responsibility to fully exploit the interactive medium and to give you, the Game Player, some choices. Thus, *The Pandora Directive* offers three different paths through the game. Each path features a different characterization of Tex Murphy, including unique scenes, different conversations, and slight puzzle variations. This section provides synopses of each path.



For precise instructions how to get on and stay on each path, check out the "Quick Guide to Paths A, B, C" in Part 3 of this book.

Path A: Mission Street

Tex Murphy never gets the girl, right? Wrong. In a happenstance that verges on the miraculous, Tex actually earns the love of a good woman on this path. How can such a thing happen? Let me quote from the game itself: "To find Mission Street, you will need to take the high road, be kind and thoughtful, and do the right thing, in which case you might help save the world and win Chelsee's heart." The Mission Street path leads to only one possible ending—a very satisfying one, I might add—but only if it is played perfectly.



Path B: Lombard Street

The designers call this the "Typical Tex" path. Because the other two paths are so difficult to stay on, most players will end up on Lombard Street. Here, Tex might save the world, but he won't quite get the girl, nor will he receive much reward or recognition for his meritorious service to mankind. The *Lombard Street* path leads to two possible endings.

Path C: Boulevard of Broken Dreams

When my kids play *Star Wars*, they fight to be Darth Vader or, failing that, one of the Imperial storm troopers. I don't know, maybe it's the way I'm raising them. But it seems to me that people are innately attracted to the Dark Side of things.

Here's a quote from the game about path C: "To find the *Boulevard Of Broken Dreams*, you will need to make antagonistic and selfish choices. This path–much darker than the others–will cast you in the role of the classically cynical and world-weary detective, who burns his bridges and is on no one's side but his own." The *Boulevard of Broken Dreams* path leads to four possible endings.

Basic Starter Tips

The Pandora Directive is not an easy game, and I guarantee you will be stumped more than once, if you are human and not of Roswellian origin. But before you dig right into the step-by-step walkthrough, try these three simple starter tips.

Check Your Travel Map Regularly

Whenever anything—a conversation, a letter, a fax, a vidphone message—contains a reference to a new location, chances are you'll find a new place to visit on your travel map. If you're stuck, check the map. You might find that you unwittingly unlocked a new location for sleuthing. New places are usually bristling with new leads.

Revisit Characters

The game automatically updates your Ask About list with new topics as Tex uncovers new information. So it is often important to return to characters you've already visited and ask them about any new topics.

Revisit Locations

It is always possible that you missed a vital object in your first visit to any given location. But it's also possible that something may have *changed* in that location since your last visit. Example: Tex might have new mail, a fax, or a vidphone message waiting back in his office. The same may be true at other locations, as well–characters come and go while you're away, mail is delivered, and new clues might await Tex.

The Pandora Directive is actually the fourth installment in the Tex Murphy detective series from Access Software. Of the three previous Tex Murphy games, however, only Under a Killing Moon is the technological and dramatic equivalent of The Pandora Directive, featuring the same "virtual world" environment and Hollywood-quality cinematic sequences. But the Tex Murphy saga actually began back in 1989 with the release of Mean Streets, a game that looks awfully prehistoric today. Its first sequel, Martian Memorandum, won a coveted Software Publishers Association award in 1991 for Best Adventure Game—but it, too, pales in comparison with the pair of Tex Murphy games that followed.

What follows is a quick peek at the case file summaries of Tex Murphy, P.I. Beginning with his most recent case and moving back in time, here's a look at Tex's storied past.

Case File #4649: Under a Killing Moon

Welcome to San Francisco, circa 2043. *Under a Killing Moon* is one of the few games that a writer can actually call "a quantum leap in gaming" without fearing

a midnight visit from the Cliché Police. In this adventure, Tex lives on the same Chandler Avenue in the same virtual post-holocaust world you find in *The Pandora Directive*—everything bathed in the dark glow of radiation, with society segregated into mutants and norms.

Fans of *The Pandora Directive* (and you know you're one) who haven't played *Under a Killing Moon* are in for a treat. This game introduces you to all the Chandler Avenue regulars—Louie LaMintz at the Brew & Stew; Rook Garner at his pawnshop; Clint the chocoholic bum (in his pre-entrepreneurial days); Lt. Mac Malden at SFPD; and of course, Chelsee Bando at her newsstand. You also meet Tex's mentor in the P.I. business, The Colonel (played by Brian Keith at his crustiest).

This case begins with Tex scrounging for work, *any* work, as well as for some semblance of self-respect. A pawnshop burglary offers the first meager test of his P.I. skills. But it soon leads to bigger things—much, much bigger things. Things like doomsday cults plotting the end of the world. Before long, Tex investigates his way off the planet and into a massive orbiting space station known as the Moonchild. There, he finds himself the Earth's only defense against a dastardly scheme to seed the atmosphere with a deadly virus.

Case File #4620: *Martian Memorandum*

It's the year 2039 in San Francisco. Famed industrialist Marshall Alexander, chairman and founder of TerraForm Corporation, would like to get back an item he's missing . . . namely, his daughter, Alexis Alexander. The investigation eventually leads to Mars, where TerraForm is mining and developing the red planet. The way is littered with mutant encounters, mishaps, mayhem, a Martian aerobics academy, and a mysterious Oracle Stone rumored to possess great and terrible powers.

Fans of *Under a Killing Moon* will recognize one of Tex's allies in this Martian endeavor: Lowell Percival, the man who becomes the whacked-out guru of the doomsday cultists in Tex's next adventure. Of course, the Martian Memorandum case ends up in the usual way. Tex saves the world, loses the girl, earns no reward, and finds himself back in his Chandler Avenue office—broke, world-weary, hard-boiled . . . and happy as a clam.

Case File #4479: Mean Streets

The year is 2033. The place, of course, is post-nuclear San Francisco. Dr. Carl Linsky, a respected scientist and professor of neuropsychology at the University of San Francisco, has jumped to his death from the Golden Gate Bridge. His daughter, Sylvia Linsky, is convinced it's murder, not suicide.

Seems the good professor was involved in research for the electronic surveillance mega-giant, the Gideon Corporation. It also seems that a tidy little million dollar insurance policy is at stake. Sylvia is the beneficiary, but she can't touch a penny as long as the official verdict on daddy's death is suicide. Sound suspicious?

The case features a tangled web of leads that steers the investigation up and down the state of California. Sylvia Linsky, by the way, eventually becomes Tex's first and last wife, a union that ranks right up there with Sean Penn/Madonna and Mia/Woody. As Tex tells Chelsee in *The Pandora Directive*, "Yeah, I was married. When people tell me to go to hell, I tell them I've already been there."



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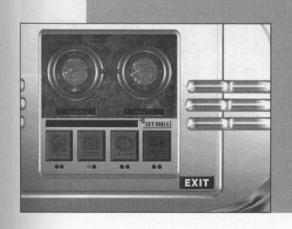
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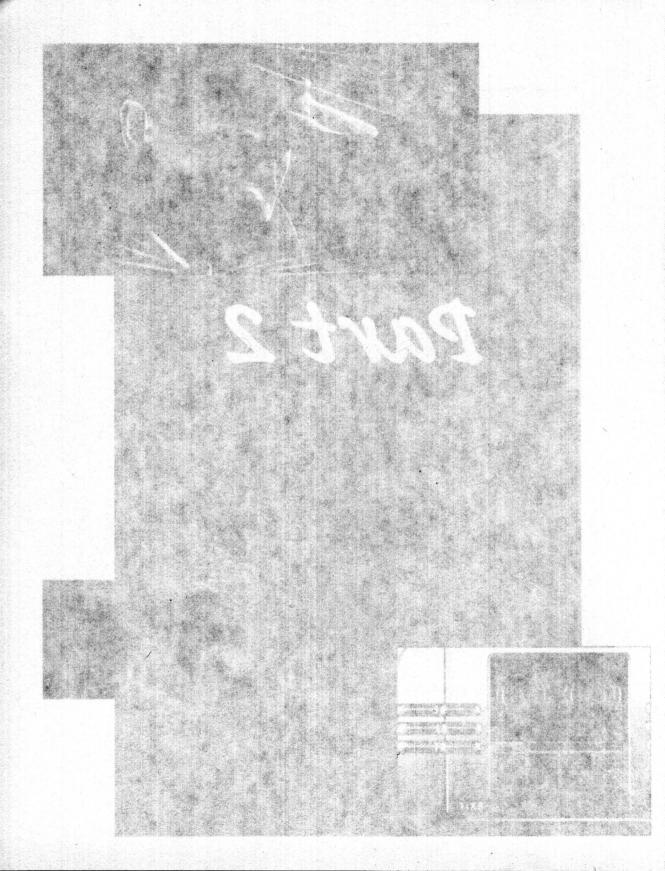
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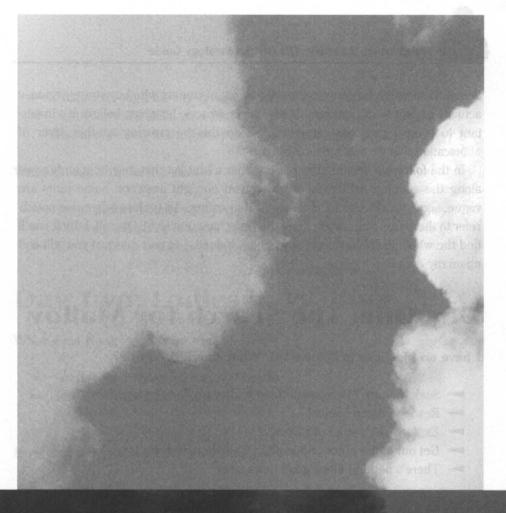


Part 2









General Hints

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Scientific research has proven that 99 percent of gamers who buy strategy guides actually expect to get *answers*. Many clever writers, however, believe it's important to protect you from answers. We do this by creating another layer of obfuscation that we call "general hints."

In the following section, I've put together a hint list that may help nudge you along the solution path without giving you outright answers. Some hints are vague, some specific, some philosophical in nature. All (unless otherwise noted) refer to the Game Players level, not the Entertainment level. Overall, I think you'll find the whole exercise deeply rewarding. Indeed, I expect many of you will end up on my doorstep.

Day One: The Search for Malloy

I have no idea how to get started. What should I do first?

- ► Seek therapy. (This has nothing to do with *The Pandora Directive*.)
- Read the damn manual.
- Explore Tex's suite of rooms.
- ► Get out of the office and explore Chandler Avenue.
- ➤ There's nothing like a good newspaper.

How can I get into Apartment A at the Ritz Hotel?

- ➤ Try the front desk.
- ► Nilo won't appear until Tex makes a date with destiny.
- Did you pay your rent?
- ► Nilo tells all if the "price" is right . . . but money isn't everything.

I keep running out of money!

- Forget the ATM.
- Pay Nilo his rent but bargain hard for info. (You can get all you need for a C-note.)
- ➤ Tex can make a couple of lucky finds on the street . . . but pocketing the cash will cost points, not to mention self-respect.
- Don't go nuts at the Electronics Shop. You need only two items for now. (On Day One, you don't need to buy anything.)



- ► Wading through life's crap can sometimes yield rewards.
- Test your word skills for a shot of Day Two cash. (And remember, this applies only to the gamer level—not the Entertainment level.)

What should I do in the sewer?

- ► Try to picture infinity until you go insane. And the O yell no wheat
- There sure are a lot of boxes down here.
- You'll find only two items of interest . . . for now, anyway.

Day Two: Ladies in Waiting

What does Rook need from me?

- ➤ Something from Apartment A at the Ritz.
- But make his dreams come true first.

How do I get into the Fuchsia Flamingo?

- A good P.I. never uses the front door.
- Clint is the key.
- ➤ You can't get much further unless you ask Clint about Emily.
- ➤ Did you first talk to Louie at the Brew & Stew?
- ► Louie needs an object to trigger his memory.
- To add Emily to Tex's "Ask About" list for Clint, show Louie something from Apartment A at the Ritz.

Tex was a complete jerk to Chelsee *and* to Emily at the Flamingo. Is that supposed to happen?

- ► It's in keeping with the character you've chosen.
- ➤ Were you a jerk to Gus Leach earlier? (Answer: Yes.)
- ► Were you a jerk to Chelsee earlier? (Answer: Yes.)
- ► If you were hard-boiled with Gus and Chelsee, you've steered Tex onto Path C: *Boulevard of Broken Dreams*.

How can I win back Chelsee?

- If you earned the scene in which Tex drinks himself into a dark mood at the Flamingo, you've lost Chelsee for good.
- ► Best bet: Start a new game and be as nice as you can to all.
- ► In your first conversation path with Chelsee at the newsstand back on Day One, think "alphabet."
- In your second conversation path with Chelsee at her apartment, Be A Bit Careful.

Day Three: The Black Arrow Killer

How do I get into the locked room at David Wright's cabin?

- ► Did you find the crumpled scrap of paper on the floor?
- The CD from the drawer holds the key.
- ► Put the CD from the cabin in Tex's laptop computer and solve the puzzle.

Day Three is called "The Black Arrow Killer," but I can't seem to find out about him. What should I do?

- ► Emily's threatening note is a serious matter. Notify the authorities.
- ➤ After Mac Malden tells you about the killer, check with your Chandler Avenue regulars for more killer info.
- Louie is always a good source of leads.
- Did you find the newspaper in the alley behind Rook's place? (It's not there if Louie didn't tell you about it.)
- ➤ Read the paper to find an expert on the Black Arrow Killer.
- ► Rook can help you get in contact with Lucia Pernell.

Somebody is up on Rusty's roof! But there's a cop lock on the door. How can I get in?

- Think logically—who might know about a cop lock?
- ➤ After Mac gives you Rusty's key and you use it, click on the cop lock nodes. Work left to right.

- Here's a starter: Click on the top left node, top right node, second left node, bottom right node.
 - ► Once inside, pedal on in to Rusty's secret back room.

I assembled the Autotech photo, but Tex suggests I need to take a "closer look." How?

- You need a gadget. Go to the local gadget outlet.
- Check out the wares at the Electronics Shop.
- You need the photo analyzer.
 - Zoom in on the photo until Tex gets the information he needs.

I found Autotech, but I can't get in.

- ➤ You need a security passcard.
- Lucia Pernell told you about Autotech. Maybe she can steer you toward other fruitful directions.
- Ask Pernell about Sandra Collins.
- Did you thoroughly search Sandra Collins' House?

OK, I got into the Autotech lobby and found a visitor's pass for the security card scanner. But what's the key code?

- Look in the reception area.
- ► Get the clipboard. I see has well and modern goldened and limited asbush each
- You might need to throw some things together before you can retrieve the clipboard.
- ▶ Note the number on the visitor's pass. Now examine the clipboard.

An Autotech security thug keeps killing Tex (on the Game Players level). Can I avoid him?

- Yes, but it's always better to confront life's problems head-on.
- Quickly disable the thug.
 - Create a slick little trap for the big lug. We solved suitable off 150 -
 - ➤ You need a couple of items from the storage closet.
 - Once the trap is set, lure the thug to the right place.
 - ➤ See the door next to the bucket?
 - ► After you trip the door alarm, hide out of sight in the closet.



I got into the water tower on Rusty's roof, but nothing's happening in the surveillance scope.

- ➤ Have you talked to the local reverend yet?
- Ask Crazy Gary about Dag Horton.

I interrupted the killer's attack on Emily, but he got away and I can't find him. Where is he?

- Check with the locals.
- ➤ You can't find the killer until you talk to Rook.
- ► Rook heard footsteps. Where are they leading?

He killed Emily! Could I have saved her?

- Yes, but you would first have to reload to a saved game.
- ► Reload a saved game and be nicer to people.
- Reload a saved game and be nicer to Gus in your first meeting or to Chelsee in either of your interactive conversations.

The Black Arrow Killer guns me down every time. What am I doing wrong?

- Stay low.
- ► Hide behind the cooling unit on the lower level of the roof.
- ➤ Wait until the killer looks away, then make your move.

Day Four: Out of the Past

Where's the box Dag Horton stole from Emily's room?

- ► It's well hidden. You'll need a tracking device.
- ► Did you watch closely during Tex's fight with the killer?
- ► Get the tracking device Horton dropped on Rusty's roof.
- Once you zero in on the box's location, you need to use another item to uncover it.
- ➤ Did you find the chisel in the sewer yet?

Jackson Cross keeps shooting Tex. Is it possible to survive his interrogation?

- ► Rule #1: Never get tough with the NSA.
- You can crack wise early, but apologize completely if you step over the line.
- ► Don't tell Cross the whole story! . . .
- ► But it's OK to let him in on the box.

Thomas Malloy remains elusive. Where can I pick up his trail?

- ► If Emily survived the attack, she and Leach owe Tex a favor.
- ► If Emily didn't survive, Leach won't help. But a murder occurred, so there must have been a police investigation.
- The brown paper wrapper looks pretty nondescript, but a much closer look might reveal a clue.
- Who would know about a postal meter number? Maybe another public servant.

Day Five: The Pandora Device

How do I unlock Malloy's safe at the Waterfront Warehouse?

- ➤ You need the combination. Did you notice it's an EverLock titanium safe?
- ► The combination is on an item from Malloy's room.
- ► Look at the sequence of numbers on the EverLock business card from the Garden House.
- There's a mathematical correlation between the safe combination and the numbers on the ETS card.
- Ever heard of a square root?
- Turn right, left, right, left.

How can I crack the code on Malloy's disc?

- ► The answer is an anagram of a book title.
- ► The answer is an anagram of *There Are Messages from Outer Space*.
- ➤ Did you find the anagram book in the Garden Room? Who created it?
- ► Remember your contact at the *Bay City Mirror*.



How do I get into the Evidence Room at Autotech?

- ➤ You need an NSA security system card.
- The security card is at the morgue. The security card is at the morgue.
- Only Mac Malden can get you into the morgue.
- Did you get the fax from Pernell yet? It will help you ask Mac the right question.

OK, I'm in the Evidence Room. Now what?

- Use the NSA key on the appropriate locker.
- ► What NSA key? The one from Horton's file cabinet.
- Of course, Horton's file cabinet is locked. But the key was in the same place as Horton's wallet.
- Pernell's key opens a locker, too.

Tex gets caught every time he tries to leave the Evidence Room. What am I doing wrong?

- De-magnetize everything you took from the lockers.
- ► Use the de-scanner.
- The de-scanner requires a four-digit code. Can you find such a number on anything else you've found at Autotech?
- ► Did you find the manila envelope in Horton's file cabinet?

How can I open Regan's puzzle box?

- ➤ You need the tapestry from Malloy's crate.
- ► Malloy's crate is in the Acme Warehouse.
- Move the slider tiles on the box to match the pattern on the tapestry.

How can I open Emily's puzzle box?

- ➤ You need the pegs from Regan's puzzle box.
- ➤ You also need a "filled" map of Asia and the flight schedule.
- To fill the map of Asia, combine it with the flight schedule.
- ► Put the pegs in the box holes that correspond with the itinerary of the flight schedule.

- ► Put the first peg in the box hole that corresponds with Calcutta, the second in Urumqi, the third in Bombay, the fourth in Dhaka, etc.
- ► Good luck. It's a tough puzzle.

I keep flunking the Archie Ellis quiz. How do I pass?

- Tex "knows" the answers only if he's actually examined them elsewhere.
- ► Did you examine the book, There Are Messages From Outer Space?
- ► Did you examine the photograph of Nazca from Malloy's crate?
- ➤ Did you examine the Gate Of The Sun photo from Malloy's briefcase?

How do I get to Roswell?

- Fitzpatrick knows the exact coordinates, but you need high-level security clearance.
- You can't get into the Roswell compound without the NSA security badge.
- ► The NSA security badge is in an evidence locker at Autotech.

Day Six: South by Southeast

How do I open the laser field door?

- Find the access code.
- Did you reassemble the hole-punched paper in the security station? (Again, this applies only to the Game Players level. On the Entertainment level, you need to find the path card that's in the bedside stand in the security station.)

How do I get across the laser field?

- ➤ Did you find the laser field diagram in the security station?
- Access the laser field control panel and enter the decode sequence from the diagram.
- Here's a starter: Referring to the diagram, click first on square two, then on square four.

- Remember, you need to cross all the squares shaded in the diagram, but you can go outside of the shaded squares when crossing them.
- Once you master the control panel, cross the actual laser field following the obvious route.

How do I get into the Roswell underground facility?

- ► Cross the laser field and blow up the metal door.
- Put together an explosive device from items scattered around the complex.

How do I make an explosive device?

- ➤ You need a fuse, matches, and something that explodes.
- ► Get the dynamite from the emergency bunker in the security station.

How do I get into the emergency bunker?

- ► The answer is in the Emergency Procedures Handbook . . .
- ► But the sirens won't work until you reconnect the power to the Klaxon tower.
- You need to splice the disconnected power cable at the base of the Klaxon tower.
- Get the coil of power cable on the other side of the laser field.
- ➤ Strip the power cable with wire strippers from the shed.
- After you reconnect the power, turn on the siren and enter the bunker.

Day Seven: Shadows in the Dark

Can I save Archie Ellis from Jackson Cross? and ord apparent to be well

- Yes, unless you're on Path C: Boulevard of Broken Dreams.

 Then Archie is doomed . . .
- ► But Day Seven is too late. You have to reload a Day Six saved game.
- When Tex travels to Roswell as Day Six opens, he recalls seeing a Black Avatar speeder near the Cosmic Connection. Maybe you should warn Archie, eh?

The alien stalker gets me every time. How can I avoid it?

- ➤ You can't avoid him, but you can avoid your fate.
- ► A CD in the Dorms area has a clue. Find a CD player to play the CD.
- Avoid unnecessary actions. Do only what it takes to contain the alien.
- Find the containment unit and open it.
- ➤ The alien eats energy. Where can you generate some energy as a lure?
- ➤ That's right. Fire up the generator.

But how do I fire up the generator? 1002 101 suggested with 150 I may well

- ► All you need is some liquid fuel.
- ➤ Oh . . . and a new spark plug, too.
- ► Then pump the fuel primer handle.
- Pump twice!noor source along with especial sold to learn built one unit --

Where do I get liquid fuel? gradiate Method and addition now list is a

- ► Look around for some diesel barrels.
- ► Poke a hole in the fuel barrel that's not empty.
- Scoop up the thick fuel in a pot.
- You'll find the utensils you need in the Mess Hall.
- ► Heat up the pot of fuel to liquefy it.

I can't open the security elevator on Level 2. What's the trick?

- ► You need a passcard for the security card scanner.
- Hey, there's a passcard in the Linguistics Lab. Of course, the lab door is sealed shut.
- But you can reach the Linguistics Lab via the air ducts . . . if you happen to be six inches tall.
 Use a mini-thing to traverse the ventilation system.
- ► Use a mini-thing to traverse the ventilation system.

I got the elevator open. How can I get it up to Level 3?

- ➤ Open the control panel in the elevator.
- ➤ You need a Phillips screwdriver to open the panel. A moldage very
- ▶ Hey, there's a Phillips screwdriver in the Computer Science Lab. But that door is sealed shut, too.

➤ Didn't you explore *all* of the Level 2 ventilation system with the Alien Abductor?

The bomb in the elevator control panel explodes in my face every time. Where can I dump it safely?

- A bomb is very toxic. Total Hovers would vignere also talk of T
- Toss it out with the rest of the toxic waste.

How can I get into Storage 101-200? Industries and guesta I ob word toll

- Cut through the jammed lock. I shall blupil smoa at been my flA
 - Use an acetylene torch.
 - ➤ You must first assemble the torch.
 - ➤ You can find most of the pieces in various storage rooms.
- The toughest torch part to find is the coil of metal hoses.

 So I'll tell you outright: It's in the Metallurgy Lab...
 - Which is sealed shut.
 - ► It's Alien Abductor time!

I managed to get the Power Cell (Item #186) out of Roswell's inventory. But I can't get into the room with the conveyor track!

- Pour a vial of acid on the glass-panel doors. (One more time:

 This applies only to the Game Players level.)
- ➤ You don't have acid yet? OK, there's acid in the Bio-Lab . . .
- ► Which is sealed shut. The land will make out the base and the sealed shut.
- ► Fly your little mechanical buddy through the Level 2 ducts and nab the acid.

Day Eight: A Message from the Dead

I got the list of anagrams from Pernell. Now what?

► Pay attention to the one Tex likes.



- Malloy made up the anagram as some sort of code.
 Do you have anything of Malloy's that needs decoding?
- ► Try the anagram with Malloy's disc.

Elijah Witt won't talk to me!

- ► He's too cagey. Find out where he lives in some other way.
- ➤ Trace his call.
- Of course, to do that, you need a Robco Call Tracer.
 Check your usual source of supplies.
 - Keep Witt on the line as long as possible.
 - The old patriarchal bluff often works, as long as you ride it for all it's worth and add a few finishing touches.
 - Refer to Dr. Malloy when you can and play it straight after that.

The alarm in Witt's Apartment is driving me nuts! How do I turn it off?

- ► Find and press the four buttons that match the colored squares on the alarm panel by the door.
- You'll need some extra reach to press that button above the fireplace.

I got Witt's puzzle box. How do I open it?

- ► This one's not easy. But the apartment is full of clues.
- Use the dials on the box to set the calendar dates (both modern and Mayan) that correspond to each of the four Mayan tiles on the box.
- Note that a red light indicates which tile is "active"—that is, the tile for which you are setting dates with the box dials. A green light indicates a successful attempt to match dates to the tile.
- Use various books in the room to figure out the order of the 260 days of the Mayan year. Then you can match up any given Mayan date—Ahau 4, for example—with the equivalent date on the modern calendar.
- Here's a starter clue: Since Ahau 4 is the 251st day of the year on the Mayan calendar, the modern equivalent would be September 8.



Putting the onyx pieces on the Garden House puzzle box is incredibly tedious. Is there any way to tell if I've correctly placed a piece?

- Yes
- Place each piece very slightly out of alignment, then watch what happens.
- ► If the piece "snaps" into place, it's in the right position.

Day Nine: A Black Sun Ascending

I keep getting lost in the labyrinth. How can I get my bearings?

- Make a map.
- ► Better yet, copy the map-puzzle that you put together in the very first room.

I want that Mayan warrior's spear, but it's tied to his hand.

- ► Obviously, you need something sharp to cut the hemp cord.
- ► Have you found Oliver Edsen yet?
- Edsen left behind a helpful object, but you'll have to examine it sharply.

What am I supposed to do in that room with all the colored crystals?

- ► Make music.
- Find the blunt hatchet and use it to strike crystals.
- ► Each crystal corresponds to another crystal with a matching tone.
- ► Play the crystals in matching pairs.

Any tips on getting past the Fireball Chamber?

- Press ctrl and get as low as you can. That way you can see the walkways and still keep an eye out for fireballs.
- The fireballs spit from the mouths of the giant stone faces on the far side of the chamber. Note that the eyes glow green on the face of the next spitter.

Wasps really kill me. How can I exterminate the little buggers?

- ► Smoke them out.
- ► Do you have anything flammable on you? The database about all rook
- Combine the four items you need *outside* the wasp room.
- ► That nest is pretty high up. Put your flammable item on the end of something long.

The Pentagon Room is a crushing experience. How am I supposed to know how to rotate the symbols?

- ► Remember those symbols—snake, two birds, wasp, dagger, pentagon—on the doors of the five chambers?
- Each door has a small circle painted somewhere in relation to the symbol.
 - ► In this puzzle, the gems at the top correspond to those painted circles.
 - Rotate each symbol so that the gem above it is in the same relative position (up, down, left, right) as the painted circle is to the symbol on the corresponding chamber door.

How can Tex and Regan escape the Ascension Chamber?

- ► Get the center pedestal to raise up to the hole in the ceiling.
- To raise the center pedestal, place heavy objects on each of the four smaller pedestals.
- People work, but there are only two in the chamber and you need four objects.
- Put pieces of the big statue on two pedestals.

But how can I break the big statue into pieces?

- ► Ask Regan for advice. Be persistent. She'll eventually come up with an idea.
- Pull down the statue.
- ► Blow up the statue.
- ► Put together inventory items until you fashion a lit primitive explosive, then use it on the crack in the fallen statue.



How do I program this spacecraft to fly away from Earth?

- Fitzpatrick gave Tex the order of the first few selections: Black Sun,
 North, Circle, Red, East, Cross.
- ► After that, try Orange, South, Triangle.
- ► The last four are a color, a direction, a shape, and another color.

Object List

This section lists the items you can get or make (by combining other items) in *The Pandora Directive*. When you're stuck, this list can provide hints without necessarily giving you detailed answers. I've noted the location and use for each object, but I've kept this information very general. Objects marked with an asterisk (*) are used only on the Game Players level.

OBJECT

LOCATION

USE

16mm Reel of Film Abductor Abductor Remote Acetylene Tank Acetylene Torch Cutting Tip Acetylene Torch Handle ACME Business Card Airport Of The Gods

Alien Photographs
Antenna
Assembled Photograph
Assembled Punch Paper*
Autotech Security Card
BAK memorandum
Bamboo Pole
Batteries
Blunt Hatchet
Bottle of Scotch
Box of Soap*
Box of Spark Plugs

Broken Lens

Cabin
Roswell Rec Room
Roswell War Room
Roswell Misc. Storage
Roswell Storage 102
Roswell Storage 104
Ritz (Malloy's Room)
Ritz (Malloy's Room)

Roswell War Room
Alley (Behind Flamingo)
Rusty's Roof (Jacket)
Roswell Security
Sandra Collins House
Horton's Office
Witt's Apartment
Roswell Security
Mayan Maze
Slice O' Heaven
Autotech (Closet)
Roswell Storage 102
Mayan Maze

Use in projector Combine to make live Abductor Combine with live Abductor Combine to make torch Combine to make torch Combine to make torch Adds ACME Warehouse to travel map Bonus points; author is answer to Archie Ellis guiz Bonus points Extend to get brown paper wrapper Combine to get Autotech address Gives access code Get into Autotech Bonus points Turn off alarm button; retrieve plaque Combine with flashlight Play stones in Mayan Chamber 2 Trade for information Combine to trap Autotech thug Open to get spark plug

Cut hemp cord on Mayan warrior

OBJECT

LOCATION

USE

Brown Paper Wrapper Alley bel	
Bullets was Explained to the control of	Mayan Maze
Calendar Book	Witt's Apartment
Cash \$4,000	Game opens
Cash From Locker	NSA Evidence Room
CD keasing ether profiled tep or regO	Roswell Dorms
CD From Cabin	Cabin
Child Photo	Ritz (Malloy's Room)
Chisel Ages and an ag aniem of anidmood	Sewer
Clipboard	Autotech Lobby
Containment Scrap	Waterfront Warehouse
Containment Unit	Roswell Dorms
Copper Key	Witt's Apartment
Cosmic Connection	Garden House
Credit Card	Game opens
Crossword Puzzle*	Ritz lobby
Crumpled Page	Cabin
Cufflink	Rusty's Roof
Culture Book	Witt's Apartment
Curtain Cord	Autotech (Lobby)
Dagger, Black	Rook's Pawnshop
Dagger, Gold	Mayan Maze
Dagger, Red	Mayan Maze
Dagger, Silver	Mayan Maze
Dagger, White	Mayan Maze
Dart 60 skin of suddro?	Roswell Rec Room
Demagnetized Disc	NSA Evidence Room
Demagnetized Puzzle Box	NSA Evidence Room
Disc Player	Roswell Dorms
Duct Tape	Roswell Dorms
Dynamite by splice and splice association association and splice and splice association and	Roswell Bunker
Dynamite Box	Roswell Bunker
Electronics Shop Bill	Tex's Office
Emergency Procedures Book	Roswell Security
Emily's Note Scraps	Fuchsia Flamingo
Emily's Threatening Note	Smc1+sc Dife
Emily's Puzzle Box Sewer	(1st time); Autotech (2nd time)
Envelope seems and a seems a seems and a s	Ritz (Malloy's Room)
Envelope Addressed to Witt	Garden House
ETS Business Card	Garden House
Explosive Device	Roswell Security
Decode to get Wits numberupers	Elevator (Level 2)
Fax (1st from Pernell)	Tex's Office
Fiery Spear in level of red 2 bbA	Society - Rechtming Papillal III
File Cabinet Key	Dag Horton's Office
Fitzpatrick's Card	

Analyze to get information Combine to get gunpowder Clue to solving Witt's puzzle box Pay bills; buy objects and information Add \$500 to cash total Play in disc player Get Wright's security code, other info Bonus points Open secret compartment in sewer Get security pass-code number Combine to open containment unit Combine with scrap to open Open Witt's stone statue Bonus points; add to Ask About list None (you lose it) Fill out and mail to win money Directions to solve puzzle on CD Bonus points; clue Clue to solving Witt's puzzle box Combine to obtain clipboard Dagger puzzle in Mayan Chamber 4 Combine for makeshift spear (Operation Euphoria disc after de-scan) (Emily's puzzle box after de-scan) Play CD from dorms for clue Combine for makeshift spear Open door to underground complex Open to get dynamite General information Learn how to open emergency bunker Assemble to create Emily's threatening note Show to various sources for info Open to get piece of Malloy's device Open to get untranslated letter Open to get Malloy's disc Get safe combination Toss in Toxic Waste Disposal chute

Info on Dag Horton
Kill wasps in Mayan Chamber 3
Open Horton's file cabinet
Examine to put Fitzpatrick's number
in vidphone directory



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OBJECT

LOCATION USE

Flashlight Flight Schedule Foil Packet Free Weight Bar Fuse Garden House Puzzle Box Gate Of The Sun Photo Gun Gun Powder Hair Brush Handkerchief Hemp Cord Hole-punched Paper*

Horton's Key Horton's Wallet Ice Pick Item #186 scrap Jacket Manager 1 Jackknife Key to Rusty's King Tiles Lantern

Lantern Fuel

Laser Field Diagram Leach's Kev Liquefied Fuel List of Anagrams Live Abductor Live Flashlight Llama Matchbook Tin Mac Malden Clipping Makeshift Spear Malloy's Briefcase Malloy's Device Piece #1 Malloy's Device Piece #2 Malloy's Device Piece #3 Mallov's Device Piece #4 Malloy's Disc Malloy's Key Malloy's Letter (Wright) Mallov's Notebook Malloy's Tapestry

Manila Envelope

Roswell Exterior Waterfront Warehouse Witt's Apartment Roswell Rec Room Roswell Exterior Garden House (Day 8) Garden House Mayan Maze Mayan Maze Autotech (Lobby) Mayan Maze Mayan Maze Roswell Security

Morgue Morque Roswell Metallurgy Lab Roswell Mess Hall Waterfront Warehouse Rusty's Roof Tex's Office Garden House Police Station Mayan Chamber 3 Mayan Maze Mayan Maze

> Roswell Security Cocoa Cabana Tex's Office

Dag Horton's Office Tex's Computer Room

Garden House (Closet)

Emily's puzzle box Regan's puzzle box Witt's puzzle box Garden House puzzle box Garden House Crazy Gary Ritz (Malloy's Room) Garden House ACME Warehouse

Dag Horton's Office

Combine with batteries Combine to open Emily's box Contains copper key Jam ventilation fan Combine to make explosive device Open to get Malloy's device piece #4 Answer to Archie Ellis quiz Get bullets Combine to make primitive explosive Combine to obtain clipboard

Combine to make oily handkerchief Combine to create primitive fuse Combine with paper punch scraps to get assembled punched paper Unlock file cabinet in Horton's office Open to get Security System card Combine to make acetylene torch Poke hole in fuel barrel Get release code

Get cufflink, photograph scraps Remove gunpowder from bullets Contain rental receipt Access cop lock on Rusty's door Assemble in "3 Kings" puzzle Get lantern fuel Combine to make oily handkerchief and primitive fuse Solve puzzle to cross laser field

Get into Fuchsia Flamingo Start Roswell generator Access code to Mallov's disc Combine with remote control None Open to get objects

Add Police Station to travel map Get Roswell ID badge Open to get objects Combine to create Pandora device Decode to get Witt's number Unlocks Acme Warehouse door Add Cabin to travel map Give to Regan for deciphering Combine to open Regan's puzzle box

Open to get NSA key and papers

OBJECT

Map of Asia Matchbook Tin Matchbox

Mayan Puzzle Pieces (14) Mayan Shield Mayan Spear Money Belt Mop* Necklace Newspaper Photo of Malloy Nilo's Note Nilo's Wallet

NSA ID Badge NSA Kev Oily Handkerchief Old Newspaper Onyx Pieces Open Containment Unit Operation Euphoria Disc Orphanage letter

Oxygen Tank Package

Padlock Key Paper Punch Scraps*

Paper with Numbers Peg Leg as wisening as see as scalarsa Pernell's Business Card Pernell's Key Phillips Screwdriver

Photo of Malloy and Ilama Photo of Witt's Statue Photograph of Nasca Photograph Scraps Photos of Girls Plaque Plastic Case Pool Cue Postal Receipt Pot

Power Cable

LOCATION

ACME Warehouse Dag Horton's Office Roswell Security

Mayan Chamber 1 Mayan Maze Mayan Maze Sewer Autotech (Closet) Dag Horton's Office Game opens Ritz Lobby Chandler Avenue

NSA Evidence Room Horton's Office

Alley behind Rook's Pawnshop Witt's Puzzle Box

> NSA Evidence Room Chandler Avenue

Roswell Generator Room Garden House

Dag Horton's Office Roswell Security

Horton's Office ACME Warehouse Regan's puzzle box Pernell (Day 5) Roswell Computer Sciences Lab Ritz (Malloy's Room) Witt's Apartment **ACME Warehouse** Rustv's Roof Dag Horton's Office Witt's Apartment Roswell Storage 102 Roswell Rec Room Waterfront Warehouse Roswell Mess Hall Roswell Laser Field

USE

Combine to open Emily's puzzle box Open to get photos of girls Combine to make primitive explosive device and fiery spear Assemble to make stone map Bonus points Combine to make fiery spear Add \$300 to inventory Combine to trap Autotech thug Bonus points Show for info Bonus points Keep for money or return for good guy points Get to Roswell Opens locker in NSA Evidence Room Combine to make fiery spear Add Lucia Pernell to Ask About list Open Garden House puzzle box Capture alien entity Trade Pernell for anagram list Keep for money or return for good guy points Combine to make torch Open to get Garden House puzzle box and untranslated letter Opens door to Rusty's water tower Combine with hole-punched paper to get assembled punched paper De-scanner code for Evidence Room Lift Malloy's crate Open Emily's puzzle box Rook's Pawnshop Add Pernell's number to vidphone directory Opens locker in NSA Evidence Room Open security elevator control panel

> Bonus points Get stone statue code Answer to Archie Ellis quiz Assemble to get clue Bonus points Clue nonsenses met Open to get torch tip Combine for makeshift spear Bonus points; clue Hold diesel fuel; make liquefied fuel Combine with wire strippers



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OBJECT

Power cell (Item #186)

Prescription Glasses
Primitive Explosive
Primitive Fuse
Prize Letter*

Puzzle Book
Receipt from Pawnshop
Red Passcard
Regan's Backpack
Regan's Puzzle Box

Remote
Rental Receipt
Resume
Robco Battery Pack
Robco Call Tracer
Rope
Roswell ID Badge
Roswell Padlock Key
Roswell Security Card
(for use on Entertainment level only)
Scalpel

Scalpel
Scarf
Scrapbook
Security System Card
Shovel
Slide of Power Cell
Small Key
Small Stone Cup
Spark Plug
Statue Fragments (2)
Sticky Notes
Striker
Stripped Power Cable

There Are Messages . . .

Toolbox
Top Secret Documents
Torn Photograph
Tracking Device
Translated Yucatec Letter
Translated Yucatec Letter

LOCATION

Roswell Hangar

Mayan Maze

Tex's Office

Garden House
Ritz (Malloy's Room)
Roswell Linguistics Lab
Mayan Ascension Chamber
Regan

Roswell War Room
Garden House
Sandra Collins House
Electronics Shop
Electronics Shop
Mayan Ascension Chamber
Roswell Dorms
Roswell Security
Roswell Security

Morgue
Ritz (Malloy's Room)
Witt's Apartment
Morgue
Roswell Exterior
Emily's puzzle box
Waterfront Warehouse
Mayan Maze
Roswell Storage 102
Mayan Chamber 5
Dag Horton's Office
Roswell Misc. Storage
Roswell Compound

Garden House (Closet)

Roswell Exterior Shed
Roswell War Room
Rusty's Roof
Rusty's Roof
From untranslated letter
From untranslated letter

USE

(Storage 101-200) Combine to create Pandora device Get lenses Blow statue into fragments Combine to make primitive explosive Adds \$100 to cash total (if you complete crossword puzzle) Anagram clue Redeem for pawned item Open security elevator Open to get rope Open to get Mallov's device piece #2 and pegs Combine with Abductor Add Waterfront Warehouse to travel map Clue Combine to make live Abductor Trace Witt's address Pull down large statue Open door to Roswell War Room Open door to shed Open laser field door

Open morque file drawer Show Louie for info Get photo of Witt's statue Open door to NSA Evidence Room Open door to Roswell Dorms Offer to Archie Ellis to get info Open closet at Garden House Combine to create primitive explosive Start Roswell generator Put on blue pedestals Add Gary Lee to Ask About list Light acetylene torch Reconnect broken power cable on Klaxon tower Anagram clue; author is answer to Archie Ellis quiz Open to get wire strippers Bonus points Create assembled photograph Track down Emily's box Clue Clue

OBJECT

Tweezers
Untranslated Letter
Untranslated Letter
Vial of acid*
Visitor's Pass
Visual Analyzing Apparatus

Walkie-talkie Whole Lens Wire Cutters Wire Strippers Witt's Notes Witt's Puzzle Box

Yucatec Made Easy

LOCATION

Witt's Apartment Ritz (Malloy's Room) Garden House Roswell Bio-Lab Autotech Lobby Electronics Shop

Roswell Security
Mayan Maze
Roswell Generator Room
Roswell Exterior Shed
Witt's Apartment
Witt's Apartment

Rook's Pawnshop

USE

Get object from fireplace
Translate with Yucatec Made Easy
Translate with Yucatec Made Easy
Open door to inventory conveyor track
Get to Autotech offices
Analyze assembled photo/brown
paper wrapper
Open to get batteries
None
Cut wires to bomb in Security Elevator
Use to strip power cable
Clue to solving Witt's puzzle box
Open to get Malloy's device piece #3

and onyx pieces

Combine with untranslated letter

HELL CALECT

LOCATIOMOITADOL

OBJECT LICE

Get object from facilities in a ready Frantiste with Yucatec Made Easy Translate with Nucates Mode Same sand Open door to inventory conserver against Cet to Autotron officials -valued Principle of the property of the property of the principle of the principl 95cgetve 19ged

Open to get batteries au 8 strain Visite of the Tanas State Clue to solving Witts regale box sures Open to get Malloys device mece #3

and only pieces that Combine with units and ared acted agreed Open areas Nobel Rathery Back Mobile Lot Recent Marie . Resident 60 Sudayer Rowell Sathware

Roswert Selectory Card Mor use on Emertamment level one;

Hambrok. security System Cerc Marian Comment DEPOS PINNE COP Small Cov Small Stores Cala Sank Plan Statue Franzischer is (2) ATTAC

Phone Am Charles and

Lincol Power Cable

TOB SECRET EXCEPTIONS Tarkey Device Canadates Muster Letter Teristote Virginie retter

Reswell Harva Weranson and Ricc (Malloys Roper) Carden House season netral

Rosveti Siotab - vdcio i nostoruli

Roswell Securitysayou mesters Mayor Natenaga Pananasa Mayor With Aparenton 1955 A

Witts Approment Personal Marc Downs

Carreles College Vacana Chromosom States

Abrusta Agrerident Chause

WEST NEWSCOTT Note that are Erreich inter wa faire Waterbeer to assess the Addition Addition Brock of Michigan Police Mackin Parison 6 Carp History Miles REMARKS AND STREET

Roswell War Room Russys Reigh Provide units a facilities of facilities For an untinancored teacer.

Stands 101-200; NS\$69WT Combine is essaie rapps Lightlehunti Untranslated Letter and top Viai of acidhement tracmentains to isiV Consider to make propries existinate? Visual-Analyzing Apparatures or port, association shop some area

consecret corde Westberghte Whole Letters because as made with Wire Cutter secures secures resido -Wire Strippers again and charge Citien to the Makey I division on the Citien With Puzzle East, and the same Complete with Michaelor

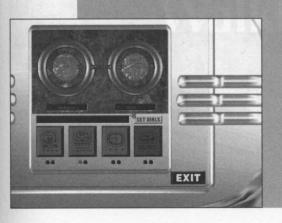
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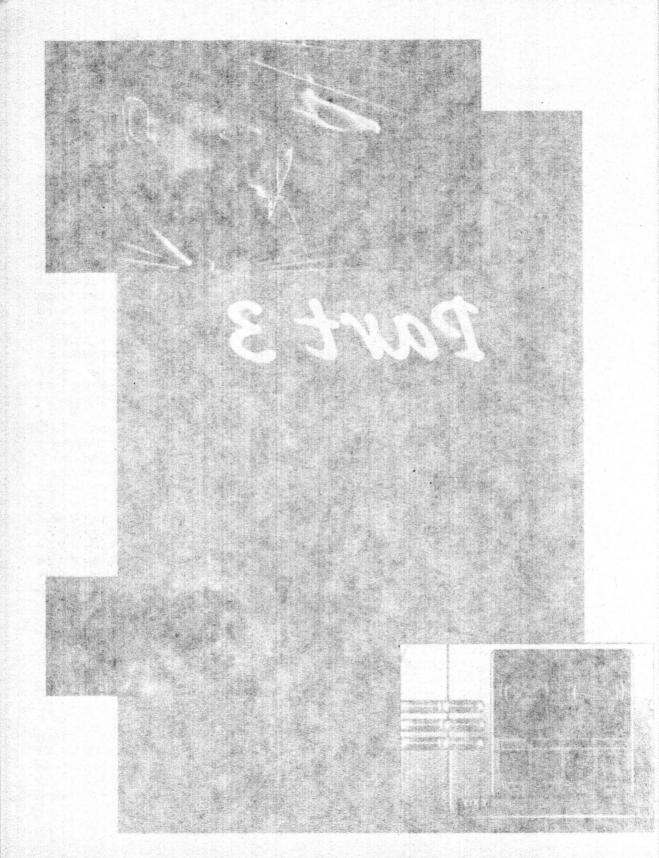
Anactam cue suries a argavir ro-Archel Est gust 1 Copen to get vive strangers. Some points make an one and or once many TORK COMES ENGLED BOX SELE Citie



Part 3







Game Players Walkthrough



ook, anybody can get through *The Pandora Directive* without using a strategy guide. All you have to do is play the game on the Entertainment level and click on that Hint button whenever you're stuck. You get step-by-step instructions; you get codes to bypass tough puzzles. I think there's even a built-in function that gives you milk and cookies, sings a lullaby, and tucks you into bed.

Fortunately for real gamers (and strategy guide writers), the Access design team decided to create a level of play to satisfy another type of gamer. Gamers hungry for challenge. Gamers who crave extra puzzles and bonus points. Gamers like you, for instance. Thus, the Game Players level of *The Pandora Directive* tosses you into the teeth of a very difficult game without benefit of on-line hints or mommy or daddy.

How to Use This Walkthrough

This strategy guide's Game Players solution path is very straightforward and easy to use. The walkthrough is divided into nine sections that correspond to the nine playable days of *The Pandora Directive*. (Day Ten is non-interactive.) Each section offers a complete walkthrough for that day. Please note the word "complete"—you get all the answers here. If you want only general hints, turn to Part 2.

Note, however, that although *The Pandora Directive* is a linear game—that is, the story unfolds in a step-by-step fashion—it allows a certain amount of flexibility in the route you can take through the game. You might access some locations and sequences of action earlier than noted in this walkthrough. The path laid out here was chosen (after consultation with the game designers) for the sake of narrative logic and dramatic impact.

Points

Throughout this walkthrough, you'll find the number of points earned for each step listed in parentheses. You should be aware that my point totals sometimes vary slightly from what you get, depending on the order in which you complete tasks in each scene.



Quick Guide to Paths A, B, C

The Pandora Directive may very well be the first "interactive movie" worth playing through more than once. Here's a quick guide to the specific actions necessary to follow each of the three paths in the game.

To Follow Path A: Mission Street

You must complete all of the following steps to get and remain on the A path:

Day One: In your first interactive conversation with Chelsee at her newsstand, open with conversation path A, B, C.

Day Two: In your interactive conversation with Chelsee at her apartment, open with conversation path B, A, B, C.

Day Three: In the day-opening office scene with Chelsee, do not choose either of the following dialogue choices: Total Slam or Not Interested In Love.

Day Eight: When Regan attempts to seduce Tex in his office, choose C: Refuse.

You must also earn at least 10 of the 15 possible "good guy" points (see list below) interspersed throughout the first seven days. Look for good guy notes highlighted by gray boxes as you read on.

Points	ou must complete the first two requirements listed below noishon
3	Pay Tex's \$200 tab to Louie.
2	Find and return Nilo's wallet.
2	Put Orphanage Envelope in mailbox.
1	Choose A or B to open first conversation with Rook.
1	Choose C to open first conversation with Clint.
1	Pay Zack \$1,230 as soon as you can (don't argue or stall).
1	Choose C to open first conversation with Lucia Pernell.
1	Choose A to open first conversation with the Garden
	House landlady.
1	Choose C to open first conversation with Regan.
1	Choose C to open second conversation with Regan.
1	Warn Archie Ellis before the end of Day Six.



Path A Ending

DON'T READ THIS! OK, I warned you. At the end of Mission Street lies Chelsee's apartment and true love. (For now, anyway.) However, if you did not earn at least 10 of the 15 possible "good guy" points, you get the Holodate ending back in Tex's office.

To Follow Path B: Lombard Street

Any action that knocks you off paths A or C puts you on the B path. If you complete the first two requirements for path C, however, you are stuck on the Boulevard of Broken Dreams to the end of the game.

Path B Endings

If you refuse Regan's seduction attempt at the end of Day Eight, you earn the Holodate ending. If you give in to Regan's feminine charms, Tex suffers the indignities of the Clown ending.

To Follow Path C: Boulevard of Broken Dreams

You must complete the first two requirements listed below to get on the C path. Once you do both, you cannot leave the path.

Day Two: In your first conversation with Gus Leach in the Fuschia Flamingo, open with dialogue path B, C, C.

Day Two: In your conversation with Chelsee at her apartment, open with dialogue path C, C, A, C.

If you complete the two requirements above, you are stuck on path C with no hope of escape. Your response to Regan's seduction attempt on Day Eight combined with your response to Tex's gun dilemma in the final interactive sequence determine which of the four path C endings you will view. Here's how it works:



If you Refuse Regan's seduction AND:

- 1. Drop the gun, Tex lives and gets the Clown ending.
- 2. Say Yes to shooting Fitzpatrick, Tex dies with Cross and Regan.
- 3. Shoot Cross, Tex dies outside the ship.

If you say Maybe to Regan's seduction AND:

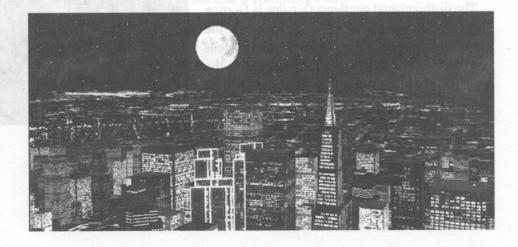
- 1. Drop the gun, Tex dies with Fitzpatrick.
- 2. Say Yes to shooting Fitzpatrick, Tex dies with Cross and Regan.
- 3. Shoot Cross, Tex dies outside the ship.

If you say Yes to Regan's seduction AND:

- 1. Drop the gun, Tex dies with Fitzpatrick.
- 2. Say Yes to shooting Fitzpatrick, Tex dies with Cross and Regan.
- 3. Shoot Cross, Tex dies outside the ship.

Our Story Begins . . .

OK, so it's a dark and stormy night. In a stunning virtual helicopter shot, we zoom over San Francisco. Destination: a modest home near Golden Gate Park. Inside, a masked figure rifles through a bedroom where a young woman lies sleeping. Or is she? After the intruder takes a swipe across a dresser top, the horrific truth becomes all too evident.







The scene shifts to a place familiar to fans of *Under A Killing Moon*—Louie's Brew & Stew diner, Tex Murphy's home away from home. Outside, a well-heeled, elderly stranger lurks in the rain. He enters the diner and sits in a back corner. In a nearby booth, our favorite P.I. drinks with Chelsee Bando. Chelsee is the "mutant" gal who runs the

Newsstand on Chandler Avenue. Tex has been pursuing her shamelessly (and fruitlessly) for years.

Tonight, things are looking quite melancholy. Chelsee is suffering an identity crisis. She's turning 30. Her antidote to aging: Move to Arizona for a change of scenery. Tex tries to dissuade her, but Chelsee puts on a tough face: "I've been fine on my own for a long time." As she gets up to leave for her "big date" Cary Grant and a pint of Haagen Daz, hold me down"—Tex just watches mutely.





Rook Garner, the local pawnshop owner, can't stand it. "Some P.I. you are!" he barks. "You wouldn't know a clue if it walked up and punched you in the face." At this, the elderly stranger perks up. He buys Tex a drink. Soon they are discussing investigative business up in Tex's office in the Ritz Hotel.

The distinguished gentleman's name is Gordon Fitzpatrick, and he is quite pleased by the authentic ambiance of Tex's office. Fitzpatrick tells Tex that he's seeking an old acquaintance by the name of Thomas Malloy. He explains that he worked with Malloy as a research scientist for many years, but they lost touch 20 years ago. A



recent newspaper photo of Malloy sparked a desire in Fitzpatrick to see his old friend. But his attempts to find Malloy have been unsuccessful.

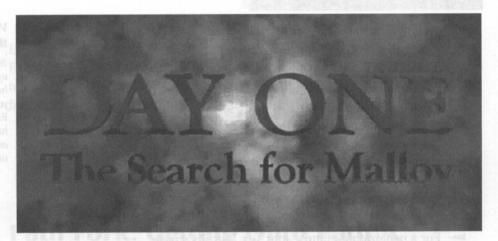
"You know, it's strange," says Fitzpatrick. "But this simple, whimsical wish of mine to get together with my old friend has materialized into. . . I don't know, I feel a sense of impending doom." Tex, of course, can't resist doom. He agrees to



look into the matter. Fitzpatrick promptly produces a checkbook and writes out a \$4,000 advance.

And the hunt for Malloy is on.





As Day One opens, you are in Tex's office. Your inventory consists of Fitzpatrick's card, \$4,000 in cash, the newspaper photo of Molloy, and Tex's Electronics Shop credit card. Explore the office. Fans of *Under A Killing Moon* will be pleased to discover that Tex now rents an entire suite of rooms, including a bedroom and a computer room.

Tex's Office

- ► In inventory, examine Fitzpatrick's card to enter his number in Tex's vidphone directory. (1)
- ► Get the jackknife. (2)
- ► In inventory, examine the jackknife.

Adventure Game Rule #1.

Veteran gamers know this, but I repeat it for all: If it isn't nailed down, take it.



- Take a look at that can of dog food, too. (5)
- Be absolutely sure to check out that photo of Tex's ex-wife the one laying flat on his desk.
- Open the top drawer on the lefthand side of the desk and get the electronics shop bill.

- ► In inventory, examine the electronics shop bill. (2)
- Go through the side door into Tex's bedroom.



Wolves at the Door.

Tex has run up some hefty tabs, as you can see. But disperse his \$4,000 advance carefully.

Tex's Bedroom

For a penetrating glimpse into Tex Murphy's past, click on the striped hobby horse.

Tex's Origins.

Notice the outline of the hole?



Go through the door into Tex's computer room.
 (He calls it his "Rec Room" when you look at the door.)

Tex's Computer Room

Get the newspaper clipping from the left end of the second computer shelf.



- In inventory, examine the Mac Malden clipping. This adds the Police Station to your San Francisco travel map. (2)
 - Return to Tex's office.



Shifty View.

Always press that Shift key to raise Tex's view when examining high shelves.

At this point in the game, you can go talk to Rook Garner in his pawnshop, Louie LaMintz at the Brew & Stew, or Zack Williams, the new proprietor of the Electronics Shop. But first, you should talk to the Ritz Hotel landlord, Nilo Paglio, to learn about Dr. Molloy's stay at the Ritz. And Nilo won't appear at the hotel front desk until you make a date with Chelsee.

- Exit through the front door of the office.
- ► Go down the fire escape and cross the street to Chelsee's newsstand.

Path Fork: Getting Onto Path A

Here's where you can get onto Path A: *Mission Street*, and work toward earning the love of Chelsee Bando. If you do not get onto path A here, you blew it—no second chances. Even if you do get onto path A, don't celebrate yet. Several more character tests lay ahead before Tex can claim Chelsee's singular affection.

Moment of Truth #1.

If you want to find true love with Chelsee, start this conversation right.



Chelsee's Newsstand

- ➤ Talk to Chelsea. (1)
- To get onto Path A: *Mission*Street, begin the conversation with Chelsee using these three choices, in order: A, B, C. (2)

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Any dialogue sequence other than the one above will bump you permanently off of Path A: *Mission Street*. If so, you continue on Path B: *Lombard Street*, with the possibility of later veering onto Path C: *Boulevard of Broken Dreams*.

Regardless of the game path you choose, you must get Chelsee to go out with you, or you can't get much further in the game. If you choose the path A dialogue route (see above) or insult Chelsee in some way, the first conversation ends and you get your Ask About list.

If you fail to make a date with Chelsee in the opening conversation:

- Select End Conversation.
- ➤ Talk to Chelsee again.
- Use any conversation opener, but after Tex asks Chelsee to dinner, make sure to select C: Play Down The Date Aspect.

After you make the date with Chelsee, she remains available at the newsstand for "Ask About" questions until the end of the first day. After that, she no longer appears at the newsstand.

Chandler Avenue (Street)

- Find the letter on the curb in front of the mailbox.
- ► In inventory, examine the orphanage letter to add \$500 to your cash total.

From the Mouths of Babes?

Grab that envelope, open it, and face a moral dilemmato mail or not to mail?



Here's where you get to define Tex's character a bit. You can keep the money, of course. But if you mail the cash-filled letter to the orphanage, you earn 10 game points. If you're playing Path A: *Mission Street*, Tex also earns two "good guy" points.





Pick up the cash-filled envelope addressed to the orphanage and put it in the mailbox to earn two good guy points for Path A:

Mission Street.



- ► Find the wallet on the street near the ATM machine next to the Electronics Shop.
- ► In inventory, examine Nilo's wallet to add \$100 to your cash total. Of course . . . you could return it.
- ► Go to the front lobby entrance of the Ritz Hotel and enter. (3)

Ritz Hotel (Front Lobby)

- ► After Nilo's cheerful greeting, make any dialogue selection.
- ► When he demands rent payment, click on Cash \$4,000 in your inventory.
- Select Offer from Inventory, then select B to offer Nilo the \$2,100 you owe him. (1)



Nilo does not appear in the lobby of the Ritz until Tex makes a date with Chelsee.

- ► Make any dialogue selection; Nilo answers, "No comprende."
- ➤ Select A or B, then offer \$100 to Nilo. If you select B and offer \$300, you get the same information and, thus, waste \$200. (2)
- Ask about Newspaper photo of Malloy. (3) Then select End Conversation.
- ► Use the vending machine to get a tasty snack. (2)
- ► Get Nilo's note from the end table next to the sofa. (3)
- Get the crossword puzzle on the sofa.
- Examine the crossword puzzle in inventory and fill in the answers.



Nilo Paglio.

Nilo is living proof that man indeed evolved from primordial slime.



ANSWER KEY FOR CROSSWORD PUZZLE

ם	E	3A	T	Н		C		T	R	A	°C	10 T
E	R	0	S		12 S	A	¹³ p		14	G	0	R
À	R	R		A	R	М	0	R		R	U	E
L	0	T	20	S	S	P	E	E	²¹ D	E	R	S
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			24 S	1	R		²⁵	u	0			
26 S	27 T	28 E	E	R		29 A		30 S	P	31 L	32	33 T
M	A	R	T	1	Å	N	36 C	A	S	1	N	0
A	L	A		38 N	A	T	A	L		39	A	T
c	0	T	⁴ S		42 A	S	P		A A	N	N	E
K	N	0	T	S		Y		45 A	S	S	E	S

Put the finished crossword puzzle in the mailbox near the lobby's front door.

At this point, you could just go through the door to the left of the front desk. But let's earn a few bonus points.

Exit the Ritz lobby through the front door into the street.

Chandler Avenue (Street)

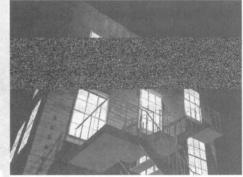
- ► Walk around to the side of the Ritz Hotel.
- ➤ Go through the gate into the alley.

Alley (Behind Ritz Hotel)

- Climb the fire escape to the very top window.
- Open the window at the top of the fire escape and climb through into the Ritz hallway. (5)

Ritz Hotel (Hallway)

- Go down one flight of stairs to the first floor hallway.
- Find the door to room A and look at the security keypad. (1)



Break and Enter.

Go through that window at the top of the fire escape to enter the Ritz hallway and earn some extra points.

Malloy's Pad.

But it's locked. Ask Nilo for the combination to that security keypad. He owes you one, don't you think?



How can you get the code from Nilo? Cash is a language he understands, but do you really want to part with another \$500? Aren't you getting a little fed up with Nilo's extortion tactics? I sure as hell am.

Go back down to the hotel lobby.

Ritz Hotel (Lobby)

- ➤ Talk to Nilo. (1)
- ► Make any dialogue selection; Nilo asks for \$500.
- You can give the five bills to Nilo, but it's so much more fun to plead for mercy (B) or refuse assertively (C). If you do either, you get the code for free.
 - Ask about Code for Apartment A. (1)
 - ➤ Optional: Offer Nilo's wallet to Nilo. You lose \$100, but you gain 10 points. (10)



Pick up Nilo's wallet from the street and give it back to Nilo to earn two good guy points for Path A: Mission Street.

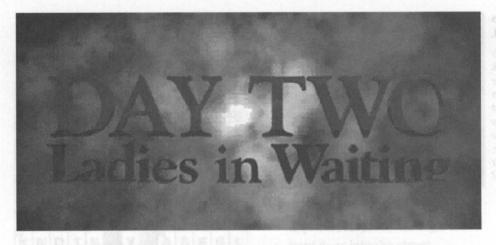


► End the conversation and go back upstairs to Apartment A.

Ritz Hotel (Hallway)

- Click on the security keypad for Apartment A.
- ► Click on 4, 8, 2, 7, Enter. (6)
- Enter Apartment A . . . and watch Tex get bludgeoned into unconsciousness.





Tex awakens with his head "full of molasses." He looks pretty bad, but don't worry, vascular damage is in the P.I. job description. Just be glad his masked ninja assailant didn't pick Tex's pocket, too. Time to start snooping around.

Apartment A

- Open the top box on the far left and take out the book Airport of the Gods.
- ► In inventory, examine Airport of the Gods. (2)

Adventure Game Rule #2. Never leave a box

unopened.



- Go to the nightstand and get the letter.
- In inventory, examine Malloy's letter to add David Wright's cabin to your North America travel map. (1)
- Open the drawer of the nightstand and get the pawn ticket.
- ➤ Go to the bed and get the scarf. (2)
- ➤ In inventory, examine the scarf. (1)
- ► Move the cushion on the chair and get the photo.
- ► In inventory, examine the photo of Malloy and llama. (2)



- Open the top drawer of the drafting table and get the ACME business card.
- Open the second drawer and get the envelope.
- In inventory, examine the envelope to pull out the untranslated letter, then examine the untranslated letter. (1)
- Open the fourth drawer and get the child photo. Examine it in inventory and note the writing on the back: Regan Age 3. (2)
 - Exit the room.



Cornucopia of Clues.

Malloy is either forgetful, or he left in a hurry. Grab that stuff from the nightstand.

Here, you learn Tex "overslept" his date with Chelsee. She isn't at the newsstand, and you can't talk to her again until you complete the following sequence of tasks. However, Chelsee's Apartment is added to your San Francisco travel map.

Travel to Street or Newsstand on Chandler Avenue and enter Rook's Pawnshop.



Remember that you can use the Travel button to quickly transport to places you've already visited.

Rook's Pawnshop

► If you're playing Path A: *Mission Street*, select either A or B in the first set of dialogue choices.



When Tex gets the first set of dialogue choices with Rook Garner, select either A or B to earn one good guy point for Path A: Mission Street.





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- If you didn't "make Rook's dreams come true" with your first choice, use any conversation path until Rook asks Tex for the money he owes, then pay Rook \$300. (1)
- ► When Rook agrees to answer questions, offer Rook the pawnshop receipt from your inventory.

Rook Garner.

The name says it all. With friends like these-?



- ➤ Pay Rook \$250 for the pawned item—a black dagger. (20)
- End the conversation and exit to Chandler Avenue.

Street

- ➤ Go to the open manhole by the Acme Warehouse.
- ► Climb down the ladder into the sewers.

Sewer (Beneath Chandler Avenue)

- Walk down the sewer.
- Open the first box sitting out of the water on the right-hand side. (1)
- ➤ Take out the chisel. (1)
- ➤ Continue to the end of the passage, turn left and follow the passage around the corner to the end of the sewer.
- ► Just before the passage opens to the ladder area, a box sits on the left-hand ledge, just out of the water. Move the box. (1)
- ➤ Get the money belt. (1)



Mon Sewer.

A good detective never leaves a stone unturned, even if it means wading through a lot of crap.



- In inventory, examine the money belt in inventory to get \$300. (6)
- Climb the ladder to exit the sewers, then go to the Brew & Stew. (1)



Score a Belt.

See? Drug dealers are good for something.

Brew & Stew

► Use any conversation path until you can offer from inventory, then pay your tab. (20)

It costs \$200, but Louie deserves it, and your score goes up 20 points. And if you're playing Path A: *Mission Street*, Tex also earns a whopping three good guy points.



Pay your \$200 tab to Louie LaMintz to earn three good guy points for Path A: Mission Street.



- Ask about the scarf. This adds the young blonde woman to your Ask About list. (1)
- Ask about Young blonde woman (7), newspaper photo of Malloy (1).
- Offer Louie the untranslated letter. This adds Yucatec Language to your Ask About list, and he suggests you see Clint.



Louie LaMintz.

He's not only handsome, he's a nice guy, too. And he knows a lot

- ► End the conversation. You end up back on Chandler Avenue.
- Turn left and go to Clint's Cocoa Cabana (opposite end of street, left of Golden Gate Hotel).



Clint's Cocoa Cabana

■ If you're playing Path A: Mission Street, open the conversation with dialogue choice C: Give Clint Some Business. Otherwise, follow any conversation path with Clint to get your Offer and Ask About lists.



Select dialogue choice C: Give Clint Some Business to open your conversation with Clint and earn one good guy point for Path A: Mission Street.



- ► Offer Clint the untranslated letter. (5)
- Ask about Emily (1), Gus Leach (1), Gus Leach's Key (1).

 Note that asking about Leach's key adds it to your inventory.
- End the conversation and go to the delivery gate at the rear of the Fuchsia Flamingo.
- Open the door and enter the alley.



His Sonny Bono hairpiece is a work of art,

Clint.

work of art, isn't it? But he knows about Emily, and he has a nice little gift for you.

The Fuchsia Flamingo.

Sure, it looks good from this side. But the only way Tex can crash this club is through the back door.



Alley (Behind Fuchsia Flamingo)

- Use Leach's key to unlock the back door labeled Employee's Only! (1)
- Open the door and enter. (6)



Path Fork: Getting Onto Path C

Here's another fork in the interactive characterization road. In your conversation with Gus Leach, you can be reasonably nice and keep on the A or B path. Or you can be hard-boiled as hell and send Tex careening down the *film noir* path.



Gus Leach. He's an ENT specialist's nightmare. And he doesn't like little guys like you.

Fuchsia Flamingo

- ➤ To get onto Path C: *Boulevard of Broken Dreams*: Open your conversation with Gus Leach using dialogue path B, C, C.
- To stay on paths A/B: Use any other conversation path with Gus Leach, although it might be nice if you hand over the key first. (1)

After Tex hands over the scarf, you end up back in the alley.

► Travel to Chelsee's Apartment on the San Francisco travel map.



Path Fork: Keeping On Path A or C

Here's where you can continue the good guy path A or the hard guy path C. Note the following:

To be on Path A: Mission Street you need to have made the correct conversation choices with Chelsee at the newsstand.

To be on Path C: *Boulevard of Broken Dreams*, you need to have made the correct conversation choices with Gus Leach at the Flamingo.

If you didn't take either path fork listed above, you will play the rest of the game on Path B: *Lombard Street*, regardless of your conversation path at Chelsee's apartment.

Chelsee's Apartment

- To continue on Path A: Mission Street, begin your conversation with Chelsee using dialogue path B, A, B, C.
- ➤ To continue on Path C: *Boulevard of Broken Dreams*, begin your conversation with Chelsee using dialogue path C, C, A, C.



Eventually, Tex asks Chelsee to join him for a drink at the Fuchsia Flamingo. (2) If you're on path B or C, Chelsee will accept the offer. If you're on path A, Chelsee begs off for the night and Tex heads to the Fuchsia Flamingo alone.

Moment of Truth #2

Is Chelsee the woman of your dreams? Or are you in the mood for a film noir nightmare?



Fuchsia Flamingo

Choose any conversation path and watch the day-ending movie. The sequence is the same for paths A and B. But the scene unfolds quite differently if you're on path C.











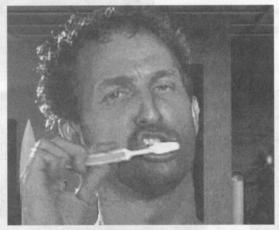
Tex begins the day in his office, but the opening sequence is quite different for each of the three paths. If you're on path B or C, it's time to tie up some of the loose ends hanging around in your inventory. You still have that mysterious untranslated letter written, apparently, in Yucatec. But first, take Tex's advice to himself and start today's investigation with Emily's note scraps.

If you're on path A, however, you have a very interesting encounter with Chelsee.



Path Fork: Do You Really Want This Woman?

Tex gets a nice surprise while brushing his teeth the next morning. No cavities... and son of a gun, Chelsee's rummaging around the office. (Remember, only path A types get to see this scene.)



Bungee Jump.

Sure, she's acting aggressive. But she's also very vulnerable right now. Don't slam her, or you can kiss the romance good-bye.



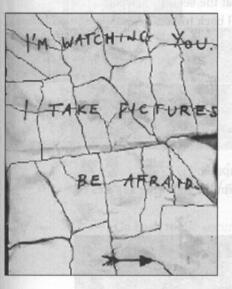
Have fun with the conversation—but do not pick either Total Slam nor Not Interested In Love when they appear as dialogue choices. If you select either of those choices, you're bumped from path A and finish the game on path B.

helsee



Tex's Office

- ► In inventory, examine Emily's note scraps.
- Assemble the scraps to read the note. (22) Note that you can flip each scrap after you pick it up by using the left or right arrow keys.



- Look on the floor near the front door and pick up the mail. (This only appears if you previously completed the crossword puzzle you found on the sofa in the Ritz Hotel front lobby.)
- In inventory, examine the prize letter to add \$100 to Tex's cash total. (50)
- Travel to Rook's Pawnshop.

Rook's Pawnshop

- Select any dialogue choice, then ask Rook about the Yucatec Language.
- Pay Rook \$30 for the Yucatec Made Easy book.
- ► End the conversation with Rook.
- ► In inventory, combine the *Yucatec Made Easy* book with the untranslated letter.
- ► In inventory, examine the translated Yucatec letter. (20)
- ► Travel to the Cabin on your North America travel map. (1)

David Wright's Cabin

- ► Pick up the crumpled page near the tree in the corner. (1)
- ➤ In inventory, examine the crumpled page and read it. (1)



Vital Scrap.

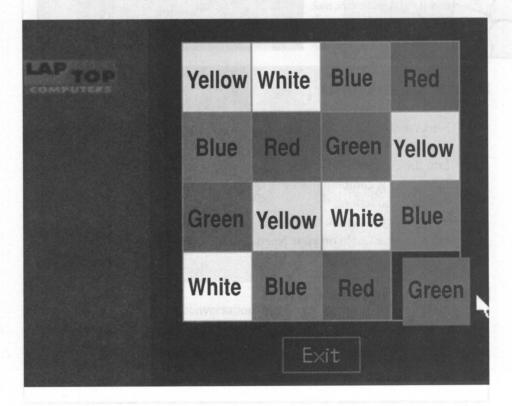
Examine that crumpled page on the floor. The "Puzzle of the Month" gives directions to solve the CD puzzle you face later.

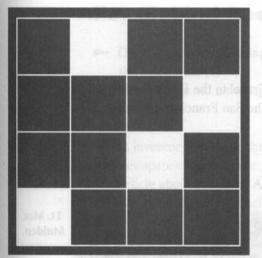


- Get the CD from the open drawer in the end table. (1)
- Climb the stairs and move the painting by the door. (1)
- Look at the security keypad. (1)
- Travel back to Tex's computer room.

Tex's Computer Room

- ► Put the CD from the cabin in Tex's laptop computer. (1)
- ➤ Fill in the 4-by-4 grid with the colored squares in the following arrangement: (1)





After you solve this puzzle, a combination of squares appears. Note it well. This is the combination to Wright's security keypad:

- Click on Next and read the various notes, articles, and excerpts.
- Click on Exit and travel back to the Cabin on your North America travel map.

David Wright's Cabin

- Go back to the security keypad and "move" it for a close-up.
- ► Enter in the keypad combination, then click on Enter. (1) Mala about
- ► Go through the security door.

Projection Room (1) gam levent surrey A reduced 2 may

- Move the loose floorboards. (2) Cool worms!
- ► Pull down the movie screen.
- ➤ Open the left door on the cabinet and get the 16mm reel of film.

- Put the 16-mm reel of film on the projector.
- Turn on the 16-mm projector. (20)



David Wright, I Presume?

This guy's looking a bit long in the tooth. Still, he has a certain charm.



E.T. Phone Home.

Wait...
maybe you'd
better dial
911 first.
Doesn't look
good, man.



Travel to the Police Station (on the San Francisco travel map).

Police Station

- Use any conversation path with Mac Malden to get to your Ask About list.
- Offer him Emily's threatening note from inventory (3). This adds Black Arrow Killer to your Ask About list.
- ► End the conversation and travel to the Brew & Stew on your Chandler Avenue travel map. (1)



Lt. Mac Malden.

One of SFPD's finest. Which sort of explains why San Francisco is crawling with brazen criminals and perverts.

Brew & Stew

- ➤ After Louie informs you of Chelsee's departure, follow any conversation path until you get your Ask About list.
- ► Ask about Black Arrow Killer (1), Bay City Mirror (1).
- End the conversation to exit onto the street.

Chandler Avenue

► Go into the alley behind Rook's Pawnshop.



Alley (Behind Rook's Pawnshop)

- Open the trash can sitting just to the right of the drain spout on the brick wall. (1)
- ► Take out the old newspaper. (1)
- In inventory, examine the newspaper. Click on the article about the Black Arrow Killer. (1) This adds Lucia Pernell to your Ask About list.
- Enter Rook's Pawnshop. You can use the back door from the alley. (1)



Tabloid Trash.

All the news that's fit to print. Especially that article about the Black Arrow Killer. Read it.

Rook's Pawnshop

- Ask Rook about Lucia Pernell. (1) Rook gives you her business card.
- ➤ In inventory, examine Pernell's business card. (1) This adds Pernell's number to Tex's vidphone directory.
- Travel back to Tex's Office.

Tex's Office

- Go to Tex's desk and turn on the vidphone.
- Click on Lucia Pernell in the directory (upper right corner).
- Click on the Dial button to dial Pernell's phone number.



Lucia Pernell.

She's tough, so don't waste her time. Get right to the point for best results.



Open your phone conversation with Lucia Pernell using dialogue choice C: Straight To The Point to earn one good guy point for Path A: Mission Street



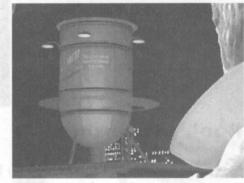
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 - ► Talk to Lucia using conversation path C, A, B, A to set up a meeting at the Brew & Stew. (2)
 - ► Click the Exit button and travel to the Brew & Stew.

Brew & Stew

Watch the long interactive sequence in which Pernell gives Tex some pretty hot information. Tex returns to his office and notices somebody on the roof of Rusty's Fun House. (14)

Tex's Office

Travel to the Street on Chandler Avenue and cross the street to Rusty's Fun House.



Who's That?

Someone's on Rusty's roof. How can Tex get up there? Maybe Mac Malden can help.

Chandler Avenue (Street)

- Look at Rusty's front door to see the cop lock. (1)
- ➤ Travel to the Police Station. (1)

Police Station

- Ask Mac about Rusty's Fun House (1) and Rusty's Key (1) to get the key to Rusty's added to your inventory.
- End the conversation and travel back to the Street on your Chandler Avenue travel map.

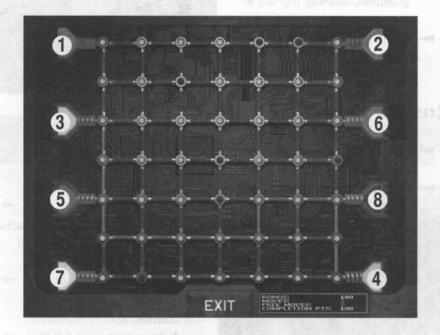
Chandler Avenue (Street)

- ➤ Walk to the front door of Rusty's Fun House.
- ► Use the key to Rusty's on the front door. (2)



Rusty's Front Door: Cop Lock Interface

To deactivate the cop lock on the door to Rusty's Fun House in the fewest possible moves (thus earning 120 points), click on the nodes in the order indicated below:



Rusty's Fun House

- ► Walk inside and go behind the low shelf (in front of the masks).
- ► Push the pedal-looking thing on the floor to open the secret room. (1)
- ► Enter the secret room.

Rusty's Secret Room

- ► Move the newspaper on the floor to reveal the fake doggy-do.
- For fun (I guess), pick up the fake doggy-do. (2)

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- There's a secret door in the brick wall next to the ladder.

 Don't use it, though. It's a pointless, one-way trip out to the street.
 - Climb the ladder to the roof. (2)



Scatology 101.

Oh, well. At least you got a couple of bonus points out of the deal

Rusty's Roof

- ► Look at the water tower. Note that it is secured by a Meister Lock padlock.
- ► Get the jacket hanging on the cooling unit. (1)

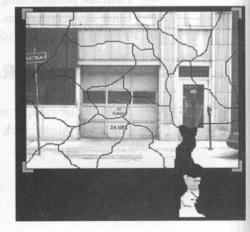
Rusty's Rooftop Sale.

Win free prizes! Like this nice leather jacket —with all the pocket contents as an added bonus.



- In inventory, examine the jacket.
 (1) This adds a Cufflink and
 Photograph scraps to your
 inventory.
- ► In inventory, examine the cufflink. (2)
- ► In inventory, examine the photograph scraps. (2)
- Assemble the photograph scraps as show here. Note that you can flip a scrap after you pick it up by using the left or right arrow keys. (110)

The assembled photograph shows the front entrance of Autotech, the place mentioned by Lucia Pernell. But where is it located? You need to examine the photograph more closely–that is, to magnify and analyze it. Do you remember any device that might be useful in such an endeavor?





Travel to the Electronics Shop. If you haven't visited the shop previously (as in this walkthrough), travel to the Street, then walk over to the Electronics Shop. (1)

Electronics Shop

- ► Use any conversation path until you get the choice: Pay Zack \$1,230.
- ➤ Pay Zack \$1,230. (2)



Pay Zack all \$1,230 immediately-no stalling or complaining-to earn one good guy point for Path A: Mission Street.



- Look at the item Tex calls a "photo analyzer." (1) It's at the end of the counter, near the door.
- Talk to Zack again and buy the Visual Analyzing Apparatus (V.A.A.) for \$70. (2)
- End the conversation with Zack.



Zack Williams.

The new proprietor of the Electronics Shop is a pretty nononsense guy. Pay what you owe him or forget about winning the game.

IP

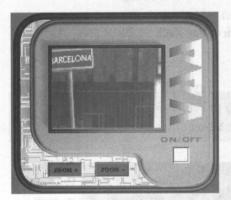
As you look at items, watch your point total. Two items in the shop trigger points when you look at them-the photo analyzer and the Robco battery pack. You need both to complete the game. To save a trip back to the Electronics Shop later, buy both items now if you can afford it.

- ► In inventory, combine the assembled photograph with the V.A.A. (1)
- ► In inventory, examine the V.A.A. and photograph. (2)
- Click on the ON/OFF button to turn on the device.
- Click on the street sign at the far left of the photo to select an area to magnify. (The framing square turns red; the area inside the square should include the street sign.)



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- Click on the zoom-in button for a close-up. You should be able to read the street sign: Barcelona. (3)
- Zoom out of the close-up.
- Click on the front door just below the Autotech sign, then zoom in for a close-up of the street number: 144. (13)



Tex recognizes the address, and Autotech is added to your San Francisco travel map.

Travel back to Tex's office.



Tex's Office

- ▶ Dial Lucia Pernell and ask about Sandra Collins. (4) This adds Sandra Collins' House to your San Francisco travel map.
- ► End the conversation and click the Exit button.
- ► Travel to Sandra Collins' House on the San Francisco travel map. (6)

Sandra Collins House

- ► Open the drawer in the nightstand next to the bed and get the resume.
- ➤ In inventory, examine the resume. (2)
- ► Pick up the Autotech security card from the floor. (1) It's near the left rear corner of the sewing table.



You can't get into Autotech without the Autotech security card from Sandra Collins' House.





Sandra's Room.

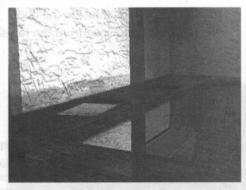
It's a mess, what with murderers and cops knocking things around. Don't miss that Autotech security card by the sewing table.



► Travel to Autotech on your San Francisco travel map. (30)

Autotech (Entry Area)

- Get the hairbrush from the coffee table. (1)
- ► Get the curtain cord hanging from the blinds. (1)
- ► Pick up the visitor's pass from the floor between the two chairs. (1)
- ► In inventory, examine the visitor's pass. (1) Note the number: 14.
- ➤ Open the sliding window to the reception area. (1)
- Maneuver to the open window until you get a clear view of the clipboard inside. (You can see the clipboard through the glass, but you can't do anything until the view is clear.)
- Look at the clipboard. (1)
- ► In inventory, combine the hairbrush and the curtain cord to create a brush-with-cord. (1)
- Use the brush-with-cord on the clipboard. (1)



Clear Shot.

You need to maneuver yourself to this view of the clipboard through the open window, not the glass.



Reminder: You need a clear view of the clipboard through the open window before Tex can snag it.

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► In inventory, examine the clipboard. (1)

Remember your visitor pass number? Of course you do-it's 14. Find the pass-code number for visitor number 14 on the clipboard: 8338. Now what?

- Go down the hall to the security door and look at the scanner on the right-hand wall. (1)
- ► Use the visitor's pass on the scanner to get a close-up. (1)
- ► Enter the access code–8338–and click on Enter. (12)
- ► Go through the now-open security door.

How to Disable the Autotech Security Thug

Whenever Tex is in the Autotech hallway, *The Pandora Directive* starts a game timer. After a minute, an Autotech security thug arrives and kills Tex. One way to avoid this unpleasant confrontation is to hurry into each Autotech room you visit; Tex is only vulnerable when he's in the hallway.

But man, isn't it always better to confront your problems head-on in classic P.I. fashion? Here's how:

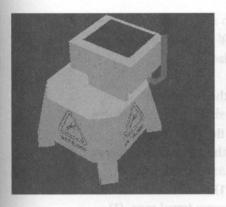
- Hurry down the hallway to the left.
- ► Open the first door on the left-it's a closet.
- ► Get the mop just inside the door.
- ► Get the box of soap from the top shelf.



Thug Repellent.

Here's all your ingredients for disabling the Autotech security thug-mop, box of soap, bucket, and alarmed security door.





- Exit the closet and hurry to the mop bucket.
- Use the box of soap on the bucket.
- Use the mop on the bucket. Tex mops down the floor.
- Open the security
 alarm door next to the
 bucket to set off an alarm.
- Hurry back to hide in the storage closet.

Alley (Behind Golden Gate Ho



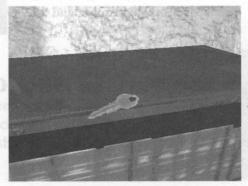
And down he goes! Now you can snoop around Autotech in peace. You also earn a nice, juicy 50-point bonus. For fun, hang around outside the storage closet and listen to the big goon bang and yell for help.

Autotech (Hallway)

- ➤ Go to the door to Dag Horton's office.
- ► Look at the nameplate. This adds Dag Horton to your Ask About list.
- ➤ Open the door and enter Dag Horton's office. (1)

Dag Horton's Office

- Get the key sitting on top of the bookcase, near the front edge.
 (1) Note that it's a Meister Lock padlock key.
- Move the book on Horton's desk. (1)
- Get the sticky notes. (1)
- ➤ In inventory, examine the sticky notes. (1) This adds Gary Lee to your Ask About list.



Meister Key.

Don't miss this little item on top of the bookcase. Do you recall any other Meister Lock products in the game?



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- ➤ Open the CD player on the desk. (1)
- ► Take the file cabinet key from the CD player. (1)
- Open the bottom desk drawer and get the necklace.
- ➤ In inventory, examine the necklace. (5)
- Cross the room and use the file cabinet key on the right-hand file cabinet. (1)
- ➤ Open the drawer and get the Llama matchbook tin. (1)
- In inventory, examine the matchbook tin to get the surveillance photos of the girls. (1)
- ► In inventory, examine the photos of the girls. (11)
- ➤ Travel to the Brew & Stew on your Chandler Avenue travel map. (1)

Brew & Stew MA honors goods not not work leson and nooh but

- ► Make any dialogue choice, then ask Louie about Gary Lee (1).
- ► End the conversation and go to the alley behind the Golden Gate Hotel.

Alley (Behind Golden Gate Hotel)

- Find Crazy Gary and talk to him. (4)
- Follow any conversation path until you find out what "blessed potation" Crazy Gary craves—a fine, single-malt scotch.
- Exit the alley and go to the door marked Exit behind the old Slice O' Heaven.



Gary Lee.

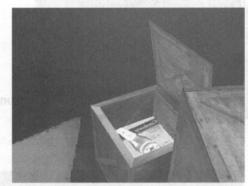
AKA Crazy
Gary. My
advice: Don't
talk to him
right away.
Just hang out
and listen for
awhile

Secret Passage (Slice O' Heaven)

- Open the Exit door. (1)
- Climb the stairs and go to the end of the passageway.



- ► Move the top box on the left-hand side to get to the bottom box. (1)
- ➤ Open the bottom box. (1)
- Take out the bottle of scotch. (1)
- Travel back to the alley behind the Golden Gate Hotel.



Precious Potation! And not a bad drink, either. Get this scotch to Crazy Gary.

Ah.

Alley (Behind Golden Gate Hotel)

- ► Talk to Crazy Gary and select A: Make A Donation.
- ➤ Offer the bottle of scotch to Crazy Gary. (3)
- ➤ Ask about Dag Horton (1), newspaper photo of Malloy (1).
- ► Ask about Malloy's key (2) to get Malloy's key added to your inventory.
- Travel to the Fun House Roof.

Rusty's Fun House (Roof)

Climb the ladder to the water tower (1). Tex automatically uses the padlock key to get inside the tower.

Water Tower Interior

Turn on the viewing device. This triggers a long movie sequence that ends with Tex on the street, looking for the Black Arrow Killer (43). This particular sequence is the same for paths A and B. . .



but be prepared for a shocker on path C.





Chandler Avenue while limit had not sed no yed got add avoid -

Travel to Rook's Pawnshop.

Rook's Pawnshop

After Rook tells Tex about the sound up on his roof, exit and travel to Rusty's Fun House Roof. (1)

Fun House Roof

- ► SAVE YOUR GAME HERE!
 - ► When the Killer turns away, sneak over the wall and down the stairs to the lower section of the roof. (1)
 - ► Get down low and hide behind the cooling unit.



Don't let the Black Arrow Killer see you! In Movement mode, press the Ctrl key until you are down as low as possible.

- ► Rise up carefully and peak over the top of the cooling unit.
- ► Watch until the Killer glances over at you. The moment he turns away, make a run for the scum!

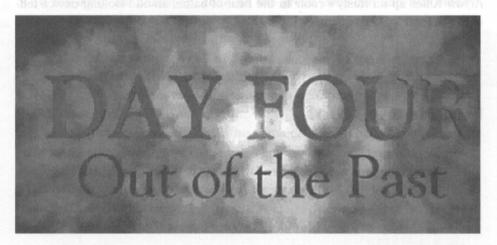
Watch the action unfold. Important: Note the strange device that falls during the struggle.











As Day Four opens, Tex slumps in Mac Malden's office, answering questions about the demise of the Black Arrow Killer. Mac is his usual surly self until a stunning woman enters the room and consults with the corpulent Lieutenant. After a penetrating exchange of glances with the mystery woman, Tex heads back to his office.



Mercy. She's an angel, all right. But whose angel?

Angel of



Tex's Office

- ► If you're playing path A, you have a nice, warm little message from Chelsee on your vidphone.
- ► If you're playing path C, you see a brief interlude in which Tex gets a postcard from Chelsee and does some classic hard-boiled brooding.
- Answer the ringing vidphone on the desk. After the exchange with Lucia Pernell, end the conversation. (1)

Now what? Probe your P.I. instincts. Remember Tex's struggle with the Black Arrow Killer up on Rusty's roof? In the heat of battle, an odd-looking device fell onto the rooftop. Let's go check it out.

Travel to Rusty's Fun House Roof.

Fun House Roof

- ► Climb the metal stairs over and down to the lower level of the roof.
- Search the area near the far end of the skylight and get the tracking device. (1)
- Travel to the Sewer.

Sewer (Beneath Chandler Avenue)

- ► In inventory, examine the tracking device, then turn it on. (2)
- Continue to the end of the sewer passage and turn left.

Beep Marks the Spot. In this shot, the cursor is over the loose brick in the sewer wall. Chisel it out.



- Listen to the tracking device.
 When it beeps most furiously,
 turn to face the left wall. (2)
- Move the cursor over the wall until you find the brick that you can move, then try to move it. (1)



- ► Use the chisel on the loose brick. (2)
- ► After Tex pries out the loose block, look at the Clayborne mine inside. (2)
- Click on the mine to open the cover. (1)
- Deactivate the mine in the allotted number of free moves (22) by taking the following steps:
- 1. In the right-hand chamber, click on the red core (lighter-colored) cell and two other red cells to load the shuttle.
- 2. Click the Shuttle Transfer button.
- 3. In the left-hand chamber, click on the green core cell and two other green cells to load the shuttle.
- 4. Click the Shuttle Transfer button.
- 5. Click on the green core cell and one red cell.
- 6. Click the Shuttle Transfer button.
- 7. Click on the red core cell and one green cell.
- 8. Click the Shuttle Transfer button.
- 9. Click on the red core cell and the remaining two red cells in the right-hand chamber.
- 10. Click the Shuttle Transfer button.
- 11. Click on the green core cell and the remaining two green cells in the left-hand chamber.
- 12. Click the Shuttle Transfer button. (120)
 - ► Take the box out of the wall compartment. (22)
 - Travel to Tex's Office.

Watch the movie as Tex is hustled away by an NSA agent to the office of Jackson Cross.

Jackson Cross's Office

- ➤ SAVE YOUR GAME HERE!
- ► Talk to Cross using conversation path C, C, B, C, B, A, B, C, B, A.

Jackson Cross.

His hair-trigger temper extends all the way to his trigger finger. When the going gets tough, apologize quickly and completely but don't tell him the whole story.



Tex loses Emily's box but survives the interrogation. After minions of Cross "drop off" Tex on Chandler Avenue, he returns to his office and meets the sultry Regan Madsen. Is she really Malloy's daughter? What's the deal with all these boxes? (21)

Tex's first encounter with Regan Madsen is the same for all three paths.
However, after Regan exits the office, the scene splits into two separate voice-overs, one for A/B and one for C. The different voice-overs reflect Tex's vastly different motivations from path to path.



Regan Madsen.

Vamp, scamp, or tramp? Maybe a little of all three.

Tex's Office

- After Regan leaves, examine her note in inventory to add her phone number to Tex's vidphone list. (1)
- ► If you're on path A you get a phone call from Chelsee. Use any conversation path.

OK, now what? The obvious choice: Find out more about the box stolen from Emily. Maybe it will yield a clue to Malloy's location. Here's one of the places in *The Pandora Directive* where the various paths call for different solutions. In paths A and B, Emily is still alive, so your next move is obvious. In path C, however, you need to try other methods.



Finding Thomas Malloy– Paths A and B

Travel to the Fuchsia Flamingo. (1)

Fuchsia Flamingo

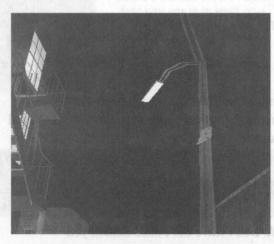
After a short, conciliatory encounter with Gus Leach, Emily appears.

- Ask Emily about Thomas Malloy, Box stolen from Emily (2), Brown paper wrapper (1).
- ► End the conversation with Emily to begin one with Gus.
- ➤ Ask Gus about Brown paper wrapper. (1)
- ► End the conversation with Gus.
- Exit to the alley. (1)

Alley (Behind Fuchsia Flamingo)

You can look for the brown paper wrapper in the dumpster, but it's not there. Hear that flapping?

► Look up on the light pole to see the brown paper wrapper. (1)



Say, Can You See?

Let's run it up the pole and see if it flies. Or whatever. In any case, we'll need an extendible antenna.



- ► Get the antenna from the trash can next to the Employee entrance to the Flamingo. (1)
- ➤ In inventory, examine the antenna to extend it. (1)
- Use the antenna to pluck the brown paper wrapper from the light pole. (14)
- ► In inventory, examine the brown paper wrapper. (1)
- In inventory, combine the brown paper wrapper with the Visual Analyzing Apparatus. (1)
- ► In inventory, examine the V.A.A.-and-brown-paper-wrapper, then turn it on.
- ➤ Zoom in on the area in the lower left-hand corner to see the micro-dot (14). Note the PB Meter number: 3887412.
- Turn off the V.A.A.
- Travel to the Police Station on your San Francisco travel map. (2)



Dot Analysis.

Use your V.A.A. to zoom in on the lower left hand corner of the brown paper wrapper.

Finding Emily's Box-Path C

Travel to the Police Station. (1)

Police Station

- ► Ask Mac Malden about Emily Sue's puzzle box (1), Brown paper wrapper (12).
- ► In inventory, examine the brown paper wrapper. (1)
- ► In inventory, combine the brown paper wrapper with the Visual Analyzing Apparatus. (1)
- ► In inventory, examine the V.A.A.-and-brown-paper-wrapper, then turn it on.
- Zoom in on the area in the lower left-hand corner to see the microdot. (1) Note the PB Meter number: 3887412.
- Turn off the V.A.A. Don't leave the Police Station yet!



Police Station

- Ask Lt. Malden about PB Meter 3887412. (2)
- ► End the conversation and travel to the Post Office on your San Francisco travel map.

Post Office

After the non-interactive sequence, the Garden House appears on your San Francisco travel map. (1) Travel there now.

Garden House

Talk to the landlady to get into Malloy's room. If you're following Path A: Mission Street, get down to brass tacks, using conversation path A, A, A, B, B to earn a good guy point. Otherwise, my personal favorite is B, A, B, B, A, A. (2)



Garden House Madame.

She's a sweetheart but don't try to force your way in, or you'll get a face full of slammed door.





Open your conversation with the Garden House landlady using dialogue choice A: Get Down To Brass Tacks to earn one good guy point for Path A: Mission Street.





Malloy's Room (Garden House)

- ► Get the book on the nightstand. (1)
- ► In inventory, examine the puzzle book. (1)
- Open the rolltop desk. (1)

Rolltop Items.

Be sure to grab this pair of clues from the rolltop desk in Malloy's Garden House room.



- ➤ Get the business card. (1)
- In inventory, examine the ETS business card (1). Note the number on the card: 484-961-225-049.
- Get the Cosmic Connection magazine and examine it in inventory. (2) This adds Cosmic Connection to your Ask
 About list.
- Open the middle drawer of the rolltop desk and get the envelope (1). Note that it's addressed to Elijah Witt.
- ► In inventory, examine the envelope to get Malloy's disc. (1)
- ➤ Try to open the closet door. (1)
- Travel back to Tex's Computer Room.

Tex's Computer Room

- ► Use Malloy's disc on the laptop computer. (2)
- You don't yet know the security code, so travel back to the Garden House on your San Francisco travel map. (1)

This trip back to Tex's computer room may seem like a fruitless waste of time. But you need to give Malloy time to return to his Garden House room and leave another clue.

Malloy's Room (Garden House)

- See the jeans on the chair? They weren't here before, were they? Get them. (1)
- ► In inventory, examine the jeans to get the rental receipt. (1)



- In inventory, examine the rental receipt. (2) This adds the Waterfront Warehouse to your travel map.
- Travel to Waterfront Warehouse on your San Francisco travel map.



Worth a Return Trip.

These jeans weren't in Malloy's Garden House room on your first visit. Go away and come back later to get them.

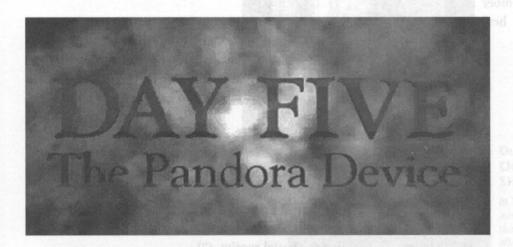
Dr. Malloy, I Presume?

At last, the man everybody's looking for. Tex gets to him first-but not by much.



Waterfront Warehouse

Watch the automatic sequence with Dr. Malloy. (86)



The automatic sequence continues with a meeting between Tex and Fitz-patrick in Tex's office. The meeting itself is the same for all three paths, but Tex's voice-over commentary (both before and after the meeting) is quite a bit different for path C.



Tex seals their new partnership with a handshake—a pretty cynical one on path C—and prepares to continue the investigation. The next order of business: Recover the puzzle box from the NSA.



Tex's Office

- ► Get the fax from the fax machine.
- ► In inventory, examine the fax from Lucia Pernell. (1) This adds Dag Horton/NSA Connection to your Ask About list.
- ► If you're on path B, turn on the vidphone and retrieve the message from Chelsee.

Oh, Yeah Chelsee Bando. Remember her?



 Travel to the Waterfront Warehouse.

Waterfront Warehouse

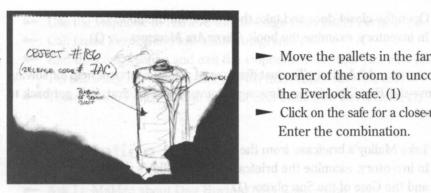
- ► Move the box located in the middle of the room.
- ► Pick up the postal receipt under the box. (1)
- ► In inventory, examine the postal receipt. (3)
- ► Pick up the flight schedule from the floor. (1)
- ► In inventory, examine the flight schedule. (1)
- ► Pick up the scrap of paper from the broken table. (1)
- ► In inventory, examine the Item #186 Scrap. (1)

 Note that it mentions a "release code" of 7AC.



Item 186. Looks like a

meaningless scrap of paper, but vour tingling P.I. instincts tell vou otherwise. Note that release code of 7AC.



- ► Move the pallets in the far-left corner of the room to uncover the Everlock safe. (1)
 - Click on the safe for a close-up. (1) Enter the combination.

And what is this combination, you ask? Remember the serial number on the ETS business card? 484-961-225-049? Tex seems to remember a mathematical relationship exists between the serial number and the combination to open it. The combination for the safe is the square roots of those numbers on the ETS business card.

- For the math-impaired, that combination is 22-31-15-7. To enter the combination: The second of the
- 1. Click on the right side of the dial until 22 reaches the top.
- 2. Click on the left side of the dial until 31 reaches the top.
- 3. Click on the right side of the dial until 15 reaches the top.
- 4. Click on the left side of the dial until 7 reaches the top.
 - ► After the safe door opens (32), take out the scrap of paper.
 - ► Take out the small key. (1)
 - Travel to the Garden House on your San Francisco travel map. (1)

Garden House

► Use the small key to unlock the closet door, (15)



Out of the Closet in SF.

In Tex's business, closets are often the most interesting rooms in the house. This one is brimming with good stuff.



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- ➤ Open the closet door and take the book from the floor. (2)
- ► In inventory, examine the book, *There Are Messages* . . . (1)

An anagram, eh? And say, Tex just discovered a good source of help for solving anagrams—the *Bay City Mirror*. How very convenient. But first, let's get back to the closet.

- ► Take Malloy's briefcase from the top shelf. (3)
- ► In inventory, examine the briefcase to get Malloy's notebook and the Gate of the Sun photo. (1)
- ► In inventory, examine the Gate of the Sun photo. (1)
- ► In inventory, examine Malloy's notebook. (1)
- ► Travel to Tex's office.

Tex's Office

- ► Use the vidphone to call Regan Madsen. (2)
- ► Travel to the Imperial Lounge on your San Francisco travel map.

Imperial Garden

- Watch the conversation between Tex and Regan. Tex hands over Malloy's notebook to Regan, and he gets Regan Madsen's puzzle box in return. (3)
- Travel back to Tex's office.

Bad News for Regan.

She's genuinely distraught about her father's death. She also trusts Tex with her box. Maybe she's OK after all?



Tex's Office

- In inventory, examine Regan's puzzle box. (1)
- Turn on the vidphone.
- If you're playing path C, Regan calls. Use any conversation path.



- ► Use the vidphone to retrieve the message from Lucia Pernell. (1)
- ► Call Lucia Pernell and ask about Anagrams (5).
- End the conversation and exit the vidphone. Note that you now have Pernell's key in your inventory. (Fast messenger service, eh?)
- ► Travel to the Police Station on your San Francisco travel map. (1)

Police Station at any (1) you ASM and animals are the state of the sta

- Ask Lt. Malden about Dag Horton/NSA Connection. (1)

 This adds the Morgue to your travel map.
- End the conversation and travel to the Morgue on your San avail at Francisco travel map. (1)

Morgue

- Open the bottom-right refrigerated storage unit to see Dag Horton's sorry corpse.
- ➤ Get the scalpel from the instrument tray. (1)
- Look at the file cabinet drawer labeled: G-I. (1)
 - ► Use the scalpel on the G-I file drawer to unlock it. (1)
 - Open the unlocked drawer. (1)
 - Take Horton's wallet from the open drawer. (1)
 - ► In inventory, examine Horton's wallet to get his Security System card. (1)
- ► In inventory, examine the Security System card. (1)

 Note the pass-card number: 773348.
 - ► Get Horton's key from the open drawer. (1)
- Travel back to Horton's office at Autotech on your San Francisco travel map.



Scalpel, Please.

OK, take it if you must. But be careful. God only knows where it's been.



Horton's Office

- ► Use Horton's key to unlock the left-hand file cabinet. (1)
- ➤ Open the file cabinet drawer. (1)
- ► Get the manila envelope. (1)
- ► In inventory, examine the manila envelope to get the papers and the NSA key. (1)
- ► In inventory, examine the NSA key. (1) Note the number: B17.
- ► In inventory, examine the papers from the manila envelope to see two documents: a BAK memorandum and a paper with numbers. (1)
- ► In inventory, examine the BAK memorandum. (5)
- In inventory, examine the paper with numbers. (1) Note the code number: 1091.
- Exit to the Autotech hallway.



If you haven't yet disabled the security thug, he waits in the hallway to end your game. You can avoid him, however, by using your travel map. Travel to Autotech Hallway, then continue to the next step.

Autotech Hallway

- Go to the Evidence Room door.
- ► Use the Security System card on the keypad to the left of the door.
- ► Enter Horton's pass-card number–773348. (24)
- ► When the door opens, walk into the Evidence Room. (1)

Evidence Room

- ► Remember the number on the NSA key? Go to locker row B and find locker number 17.
- ► Use the NSA key to unlock locker 17. (1)



Locker B17.

Find locker number 17 in row B, then use your NSA key to open it.



- ➤ Open locker 17 and take out Emily's puzzle box. (1)
- Open locker 15 in row B. (1)
- ► Get the cash from locker B15. (1)
- Open locker 13 in row E. (1)
- ► Get the NSA ID badge from locker B13. (1)
- ► Use Pernell's key to unlock locker 36 in row E. (1)
- ➤ Open locker E36. (1) an anguston went also has of your a you as you have set.
- ► Take out the Operation Euphoria disc from locker E36. (1)

Now you need to de-scan everything (except the NSA ID badge) you got from the Evidence Room so you can exit without setting off alarms and being captured.

- ► Move close to the Evidence Scanner keypad and click on the Open button to open the compartment. (2)
- ► Put Emily's puzzle box inside the scanner compartment. (1)
 - Enter the de-scanning code on the keypad, then press the Enter button on the scanner. (1)

What de-scanning code? Remember the number on the memo (called Paper With Numbers in your inventory) from Jackson Cross? The de-scanning code is 1091.



De-Scanning Stuff.

You can't leave the Evidence Room until you use the scanning unit on Emily's box, cash from locker, and Operation Euphoria disc.



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- ➤ Take demagnetized puzzle box out of the scanner. (44)
- ► Put the cash from the locker inside the scanner compartment. (1)
- ► Enter the de-scanning code on the keypad, then press the Enter button on the scanner. (1)
- ► Take the demagnetized cash out of the scanner. (2) This adds \$500 to your cash total.
- ► Put the Operation Euphoria disc inside the scanner compartment. (1)
- ► Enter the de-scanning code on the keypad, then press the Enter button on the scanner. (1)
- ► Take the demagnetized disc out of the scanner. (12)
- Open the Evidence Room door and exit into the hallway.
- Travel to the Street on Chandler Avenue and walk to the Acme Warehouse door.

Acme Warehouse Eld replace from locker BIS arehouse ...

- ➤ Use Malloy's key to unlock the warehouse door. (1)
- ► Open the door and enter the warehouse. (7)
- ➤ Turn right and look at the crate with Malloy's name on it. (2)

Malloy's Crate. Wouldn't it be nice to open this? Unfortunately, it's wedged into a corner. Next step? Look straight up.



- Look up and see the pulley unit above Malloy's crate. (1)
- Find and open the pulley control box. (1)

- Click the On button. (1)
- Click on Lower. (1)
- Find the pirate's chest and open it. (1)
- ➤ Get the peg leg. (1)
- ► Use the peg leg on the ring on top of Malloy's crate. (1)
- ► Go back to the pulley control box and click on Raise. (1)



- Go back to Malloy's crate—it's raised now—and get the map of Asia from the pallet underneath it. (1)
- In inventory, examine the map of Asia. (1)
- ➤ Open Malloy's crate. (13)
- ► Get the photograph of Nazca from the crate. (1)
- In inventory, examine the photograph of Nazca. (1)
- Get Malloy's tapestry from the crate. (1)
- In inventory, examine the tapestry.



Pulley Box Controls.

Get in close for a clear view of the pulley directional controls

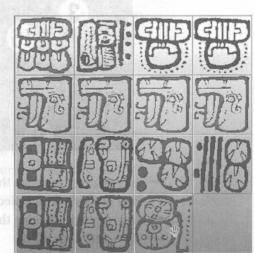
Do the figures in that tapestry pattern look familiar? They should. You've seen them before... on top of Regan's puzzle box.

Opening Regan's Puzzle Box

- ► In inventory, combine Malloy's tapestry with Regan's puzzle box. (1)
- ► In inventory, examine "Regan's box, tapestry." (1)
- Move the tiles on top of Regan's box until their pattern matches that on the tapestry. (121 possible)

Here's what the completed puzzle looks like:

In inventory, examine the unlocked puzzle box to get a set of pegs and Malloy's device piece #2. (1)





Opening Emily's Puzzle Box

- ► In inventory, combine the pegs with the demagnetized (Emily's) puzzle box. (1)
- In inventory, combine the map of Asia with the flight schedule to get inventory item called "filled map, flight schedule." (1)
- ► In inventory, examine the filled map, flight schedule. (1)
- In inventory, combine the filled map, flight schedule with the demagnetized box-pegs to get box, pegs, flight-sched, map. (1)
- ► In inventory, examine the box, pegs, flight-sched, map.
- ► Place the pegs in the holes on the puzzle box in the following order: (141)



- ➤ In inventory, examine the unlocked demagnetized box to get the slide and Malloy's device piece #1. (1)
- ➤ In inventory, examine the slide. Note the label: Item #186 Power Cell. (1)
- Travel to Tex's office.



Tex's Office

▶ Path A or B: Answer the vidphone call from Regan. If you're playing path A, open the conversation with C: Making Conversation to earn one good guy point for Tex. (1)



Open your vidphone conversation with Regan by selecting dialogue choice C: Making Conversation to earn one good guy point for Path A: Mission Street.



Note Regan's findings about the initials. Also note Tex's response to Regan's suggestions. Again, his attitude on paths A and B is vastly different from that on path C.

- Call Gordon Fitzpatrick and ask about Initials–AE, OE, EW (1),

 Archie Ellis (1).
- End the conversation. The phone number of Archie Ellis appears in your vidphone directory.
- ► Call Archie Ellis and follow conversation path C, C.
- Answer Archie's three test questions: J. I. Thelwait, The Plain of Nazca, The Gate of the Sun. This adds Cosmic Connection to your travel map. (2)
- Exit the vidphone.
- ► Travel to Cosmic Connection on your San Francisco travel map. (14)

Cosmic Connection

- Listen to the conversation–Archie's a scream, isn't he?
- Ask Archie about Thomas Malloy, Ellis' Interview with Malloy (to see part of the interview), Power Cell–Item #186 (3), Roswell (1).
- ► End the conversation. You automatically return to Tex's office.

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Tex's Office

- Use the vidphone to call Gordon Fitzpatrick.
 - Ask about Roswell. (1) This adds Roswell to your travel map.
 - Also ask about Archie Ellis' puzzle box; Fitzpatrick suggests it may have been a "blind" meant to throw the NSA off track.



Archie Ellis.

Archie's loaded with information, most of which i totally worthless. However, he does have a ver interesting interview with Malloy on disc.

Path C: When you end the conversation with Fitzpatrick, an automatic sequence begins.

I like this path C scene. In a bourbon haze at the Imperial Lounge, Tex and Regan trade battleground stories from their respective love wars, then toast to making the big score. Afterwards, Tex is off to Roswell.

► Paths A and B: When you end the conversation with Fitzpatrick, Regan Madsen appears on the vidphone.

Here you could choose A or B to flirt a bit, prolonging the conversation. But if you select C: Not Really, Regan hangs up and Tex earns one good guy point for path A. In any case, after the conversation, Tex automatically travels to Roswell.



Brush off Regan Madsen by opening your phone conversation with dialogue choice C: Not Really to earn one good guy point for Path A: Mission Street.





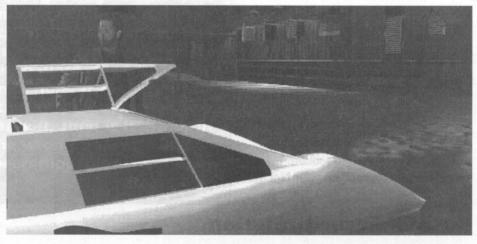
Tex can't travel to Roswell if you haven't yet found the NSA ID badge in the Autotech Evidence room lockers.



As Tex flies his Lotus speeder to Roswell, he flashes back to the sight of a Black Avatar speeder lurking near the Cosmic Connection. He wonders if Archie Ellis is in danger. The answer: You're damned right he is.

Roswell Security Station

Path A and B: To save Archie's life, travel to Cosmic Connection and watch the short automatic sequence.



Quandary. Tex just arrived, and it's a long haul back to San Francisco. But if you're on paths A or B and you want to save Archie Ellis, now is as good a time as any to head back to the Cosmic Connection.





Blind Hope.

Have you noticed all the game's film noir shots through Venetian blinds?





Travel from Roswell back to Cosmic Connection to earn one good guy point for Path A: Mission Street.



You end up back in Tex's office. Note that if you don't take this trip to the Cosmic Connection, Tex won't warn Archie Ellis... and Archie meets a most unfortunate demise later. Also note: If you're on path C, you can do nothing to actually save Archie.

Tex's Office

Travel back to Roswell on your North America travel map.

Roswell Security Station

► Get the paper punch scraps from inside the tipped wastebasket.

- Get the hole-punched paper from beneath the tipped wastebasket.
- In inventory, combine the paper punch scraps with the hole-punched paper.
- ► In inventory, examine the punched-paper-with-scraps to get a close-up.
- ➤ Put the punch scraps in the correct holes to reveal the number 5142931. (100) Note that you can flip each scrap after you pick it up by using the left or right arrow keys.

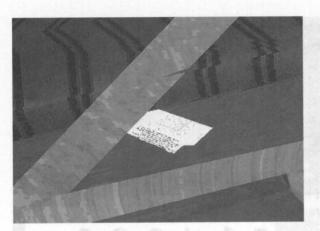
The hole-punch puzzle contains one pair of tricky placements. The two tops of the number "1" look interchangeable but are not. They need to go into the proper holes. And don't worry about the three all-white punch scraps.

5142931

TIP

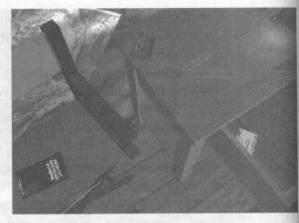
The key to proper scrap placement: When you place each scrap in a hole, release it with a slight edge of the hole underneath still showing, then watch what the scrap does. If the scrap automatically drops into place, then it's in the correct hole. If the scrap just stays where it is when you release it, then it is either in the wrong hole or it hasn't been flipped to the proper alignment.

- Look at the door to the Emergency Bunker. (1)
- Face the pair of metal lockers and open the right-hand locker. (1)
- Get the padlock key from the floor of the locker. (1)
- Go to the drafting table.
- Open the right-hand drawer and take the walkie-talkie.
- ► In inventory, examine the walkietalkie to get the batteries.
- Get the piece of paper tucked under the lower bunk mattress at the foot of the bed. (1)
- ► In inventory, examine the laser field diagram. (1)



Laser Field Diagram.

These directions prove important later. Note that this decode sequence is labeled ALPHA.



Souvenir Stand.

The security guardhouse is full of neat little mementos of your Roswell vacation. Plunder at will.

- ► Get the matchbox from the nightstand next to the bed. (1)
- Open the drawer of the nightstand. (1)
- ► Take the Roswell security card from the open drawer. (1)
- ► Get the handbook from the chair next to the nightstand. (1)
- ► In inventory, examine the Emergency Procedures book. (1)

Note that the bunker door will only open if the Klaxon tower sounds an emergency warning first. How can Tex set off that alarm?

Exit through the back door. (1)

Roswell Compound Exterior

- ► Look at the power switch just outside the door. (1)
- ➤ Get the shovel by the first shed. (1)
- ► Get the fuse on top of the box just to the right of the first shed. (1)
- ► Look at the broken electrical cable running up the Klaxon (siren) tower. (2)
- Move the box at the base of the Klaxon tower. (1) Note the break in the power cable connection.



- ► Look at the padlock on the door of the second shed. (1)
- Use the Roswell padlock key to unlock the padlock. (1)
- Open the shed door and go inside.
- Get the flashlight.
- UNNECESSARY ACTION
 BONUS: In inventory,
 combine the flashlight with
 the batteries to get a live
 flashlight that you'll never need. (5)
- ➤ Get the toolbox. (1)
- ► In inventory, examine the toolbox to get the wire strippers. (1)
- Exit the shed and look at the Laser Field door. (1)
- Look at the security keypad for a close-up.
- ► Enter the access code—the one you pieced together with the hole-punch paper—5142931. Then click on Enter. (50)
- ➤ SAVE YOUR GAME HERE!
- Go through the Laser Field door.

Enter slowly and carefully! If you run into any of the red beams in the laser field, Tex meets a smoky death.

Laser Field

- ► Look at the laser field control panel. (1)
- Turn on the laser field control panel.
- Remember the name of the decode sequence from the laser field diagram? Enter the code: ALPHA.
- ► Click on the grid squares as shown on page 100: (1)

Now look at the laser field. See the blue beams? These harmless light beams are arranged so that you can work your way to the other side of the laser field, making it possible for Tex to pass through without harm. However, this is probably a good place to SAVE YOUR GAME! Even with a good video card and smooth mouse controls, it's more than possible to slide a little too far in the wrong direction... and to toast Tex on the deadly red beams.



Klaxon tower screaming, Tex needs to splice that broken cable connection.





- ► Work your way through the blue light beams of the laser field. (4)
- On the other side of the laser field, take the loop of power cable hanging on the wall. (1)
- ► Look at the metal door at the end of the hallway. (1) Tex points out that it must be the entrance to the main Roswell facility.
- Try to open the metal door. (1)
- Return to the klaxon tower, using the blue light beam path back through the laser field.

Roswell Compound Exterior

- ► In inventory, combine the wire strippers with the power cable to create a stripped power cable. (1)
 - ► Use the stripped power cable on the gap on the klaxon tower's power cable. (1)
 - ► Go onto the porch and turn the switch to ON. (12)
 - Go back into the security station.

Roswell Security Station

- Open the Emergency Bunker door. (6)
- ► Go in the bunker and open the trap door on the floor near the barrels. (1)



- ➤ Take out the dynamite box. (1)
- ➤ In inventory, examine the dynamite box to get dynamite. (1)
- In inventory, combine the dynamite with the fuse. (1)
- Exit the bunker and return to the metal door on the other side of the laser field.



Celebrate the Fourth.

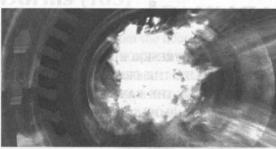
You'll really get a charge out of this box in the emergency bunker.

Laser Field (Hallway)

- ► In inventory, combine the matchbox with the dynamite with fuse. (1)
- ► Use the lit dynamite on the metal door . . . then run away fast!

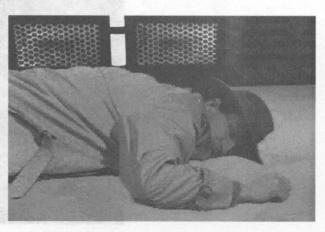
You must run all the way through the laser field and out the security door into the compound exterior. If you don't get that far, Tex is toast.

What a Blast! Place the lit dynamite on the door to the underground complex. Then run like hell

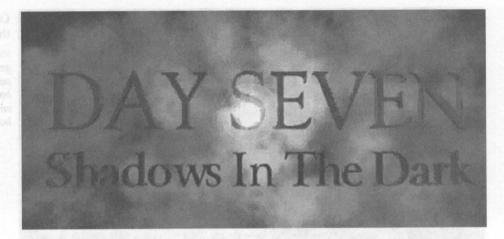


- If Tex survives the explosion (20), return through the laser field to the metal door. (5)
- Open the jagged remains of the door. (1)

► Walk through the doorway to trigger an automatic sequence: Tex passes out. (21)



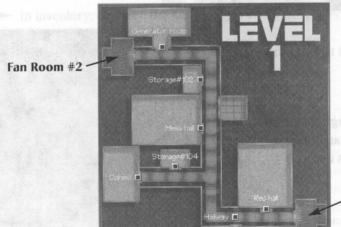




You did go back to Cosmic Connection and warn Archie Ellis to close up shop, didn't you? If not—or if you're on path C—Day Seven begins with a chilling meeting between Jackson Cross and poor Archie. If Archie is safe, however, the day begins at Roswell, where Tex awakens from a cozy slumber and begins to explore the creepy underground complex.

WARNING!

MOVE FAST THROUGH THE COMPLEX; TEX'S PRESENCE HAS AWAKENED A DEADLY ALIEN ENTITY. YOU MUST NEUTRALIZE THE CREATURE AS QUICKLY AS POSSIBLE. TAKE FREQUENT ADVANTAGE OF THE GAME'S INCREMENT FILE AND SAVE FEATURE. USE THE MAP BELOW TO SAVE TRAVEL TIME.



Fan Room #1



IMPORTANT!



The following sequence of steps is not the most efficient solution path through the complex. Instead, it aims to neutralize the alien stalker as quickly as possible, then directs you back to pick up items you missed in your skin-crawling, paranoid haste.

Roswell (Hallway)

- ► Enter the hallway and turn left.
- ► Follow the corridor around the corner to the right, then take the next left turn.
- Approach the door to the Dorms.
- ► Use the shovel on the Dorms door. (2)
- ➤ Open the Dorms door and enter. (1)

Dorms (105)

- ► Get the CD from the floor near the up-ended table. (1)
- ► Go through the open door (far right) into the hall area.
- ► Open the first cabinet on the right (just to the left of the pair of drawers).
- ➤ Get the disc player from the cabinet. (1)
- ► In inventory, combine the disc player with the CD. (1)
- ► In inventory, examine the disc player with CD. (1)

Gruesome, eh? You don't really have time to listen to the message over and over, so I'll transcript it for you here:



Last Words.

Put the CD in the disc player and get this haunting message from a Roswell victim. Pay attention to his insight about the alien creature.



"The bastards have locked us in! And it's killing everyone. It's attracted to heat or energy. It seems to suck the life right out of everyone it gets on top of. When it takes in energy, it seems to go into a semi-dormant state... when it might be vulnerable. The only way to stop it—or maybe to trap it—in the containment pod. But nobody here knows how to operate it. I'm the last one left! I don't want to die! (Horrible scream.)"



If the alien keeps killing you, you can skip the previous four steps to save time. The CD message from the soldier is merely a clue to the alien's weakness.

- Open the last cabinet on the right.
- ➤ Get the containment unit. (1)
- ► In inventory, combine the containment unit with the containment scrap to get an open containment unit. (1)
- Exit the Dorms and hurry to the Mess Hall. (1)

Mess Hall (103)

- Go into the kitchen area behind the counter.
- ➤ Open the freezer (top door) of the refrigerator on the left. (1)
- ► Get the ice pick from the freezer. (1)
- Find the row of cabinets up high on the opposite end of the kitchen.
- ➤ Open the second cabinet from the right. (1)
- ➤ Get the pot from the cabinet. (1)

Exit the Mess Hall and go to Storage Room 104. (1)



Good Pot.

This handy little cooking utensil can hold stews, sauces. . . or semi-liquid petroleum substances.



Storage Room (104)

- Use the ice pick to poke a hole in the barrel that still contains diesel fuel. (1)
- ► Use the pot on the fuel leak on the barrel. (1)

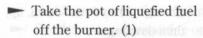
Gas Up. Poke a hole in the diesel barrel and scoop up a panful of the viscous glop.



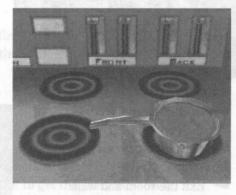
Travel to the Mess Hall.

Mess Hall (103)

- Go to the stove in the kitchen area.
- Click on any burner control to turn on the right-front burner. (1)
- Use the pot of diesel fuel on the hot (glowing) burner: (1)



- UNNECESSARY ACTION BONUS: Turn OFF the stove! (5)
- Exit the Mess Hall.



Liquefied Fuel.

Generators don't like fuel the consistency of guacamole. So pop your pan on the burner. (Turn off the stove afterwards for bonus points.)

Hallway

- Turn left and go to Storage Room 102 (first door on the left).
- Open the door and enter. (1)

Storage Room (102)

- ► Get the box of spark plugs from the shelf. (1)
- ► In inventory, examine the box of spark plugs to take one spark plug.
- Exit the room.



Hallway

- Turn left and follow the corridor around to the Generator Room (first door on the right).
- Open the door and enter. (1) Man and Man Man and Man a

Generator Room (101)

- ► Go directly to the generator.
- ➤ Open the fuel tank spout at the far left. (2)
- ➤ Use the liquefied fuel on the fuel tank spout. (1)

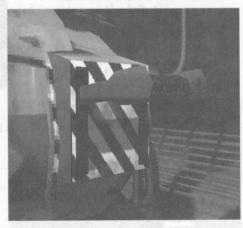
Generate Alien Food.

The access door (spark plugs) is on the left; the control door (ON/OFF switches) is on the right.



- Open the left access door of the generator. (1)
- Put the spark plug in the chamber. (1)
- Pump the fuel primer handle (far right) two times—down, up, then down again. (1)
- Open the right access door of the generator. (1)
- Turn on the green power switch. (34)
- Exit the room and wait.

When the generator shuts off, Tex will muse that your "little friend" has gorged itself on the energy. Remember what the poor fellow said in the CD message? When it takes in energy, it seems to go into a semi-dormant state



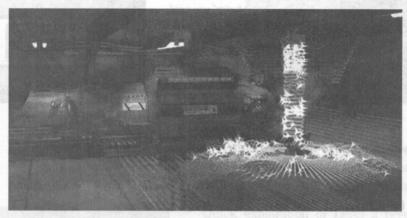
Pump Twice!

Be sure to move the fuel primer pump handle down, up, and then down again. You can leave it in the down position after the second pump.

... in which it might be vulnerable. The only way to stop it—or maybe to trap it—is the containment pod. Hey, don't you have an open containment unit?



- ➤ The moment the generator stops, (1) hurry back into the Generator Room.
- ➤ Quickly! Use the open containment unit on the alien entity. (22)



This Unit Sucks.

Hoover your alien buddy into the containment unit. Be sure the unit's open first.

Whew! Now you can relax a bit and pick up some items you missed in your rush to survive.

- ► Get the oxygen tank sitting in the corner. (1)
- ➤ Get the wire cutters sitting on the crate. (1)
- ➤ Travel to Storage Room 102.

Storage Room (102)

- ➤ Get the plastic case, sitting on the crate. (1)
- ► In inventory, open the plastic case to get the acetylene torch cutting tip. (1)
- ➤ Go to the Rec Hall (room 107).

Rec Hall (107) 15 loop and miles like

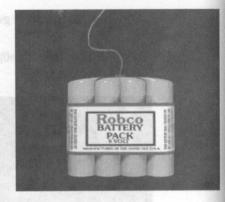
- ► Get the toy Alien Abductor from the table. (1)
- ► In inventory, combine the Abductor with the Robco battery pack to create a "live" Abductor. (1)





Robco Fun.

To get a "live Abductor" you need a Robco battery pack. Did you buy one at the Electronics Shop yet?



If you don't have the Robco battery pack, you have to exit the underground complex and travel to the Electronics Shop back on Chandler Avenue. Talk to Zack and buy the battery pack for \$20, then return to Roswell Interior. (2)

- ► Get the free weight bar from the floor near the treadmills. (1)
- ► Pull the dart from the dart board on the wall. (1)
- ➤ Get the pool cue leaning against the wall. (1)
- Travel to the Dorms.

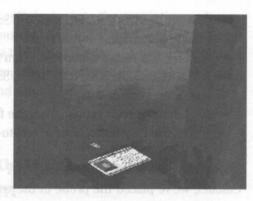
Dorms (105)

- Go to the far right doorway.
- Open the top drawer in the second set of drawers on the left.
- ► Get the roll of duct tape. (1)
- Enter the next room (full of corpses) and continue around to the jammed door.
- ► Look at the ID badge through the door. (1)
- ► In inventory, combine the dart with the pool cue. (1)
- ► In inventory, combine the duct tape with the already-combined pool cue and dart. (1)
- ➤ Use the makeshift spear to get the Roswell ID badge. (1)
- ► Travel to Storage Room 104.



Storage Room (104)

- Get the acetylene torch handle from the metal shelf. (1)
- Exit the room and go to the Elevator.

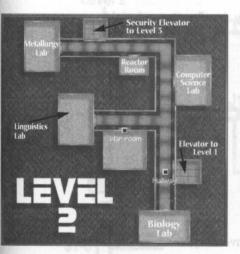


So Close, Yet . . .

See the ID badge on the floor, just out of reach? Spear that sucker.

Elevator

- ➤ Open the elevator door and enter. (1)
- ► Press 2 on the control panel to ride down to Level 2. (1)
- Exit the elevator.



Quick exploration of Level 2 reveals that all rooms have been sealed shut due to some sort of bio-hazard contamination. The only room not sealed is the War Room.

Level Two Hallway

- ➤ Go to the War Room door.
- Look at the War Room door. (1)
- ► Use the Roswell ID badge on the security card scanner next to the door. (11)
- ➤ Enter the War Room.

War Room (202)

Get the alien photographs from the first desk on the right.



War Room.

A whole room just for war. You can't get in unless you have a Roswell ID badge.



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- UNNECESSARY ACTION BONUS: In inventory, examine the alien photographs. (5)
- ► Get the top secret documents from the last desk on the left.
- ► UNNECESSARY ACTION BONUS: In inventory, examine the top secret documents. (5)
- ► Get the Abductor remote from the front of the video projector. (1)
- ► Press the Play button on the reel-to-reel tape player.

This cues an interesting message. A weary, military-sounding voice says, "Colonel, we've placed the probe in the ventilation system on Level One. We've surveyed Level Two, and it appears there are no survivors."

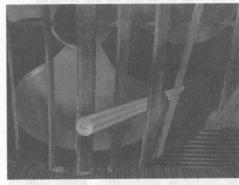
A probe in the ventilation system? Hmmm.

- ➤ Travel to the hallway on Level 1.
- Go forward past the Rec Hall to the "mystery door" at the end of the corridor.
 - Open the door and enter the room. (1)

Fan Room #1

- Look at the fan. (1)
- ► Use the free weight bar to jam the fan. (1)

Bar Jam.
Ram the free
weight bar
you found on
the Rec Room
floor into the
ventilation
fan blades.



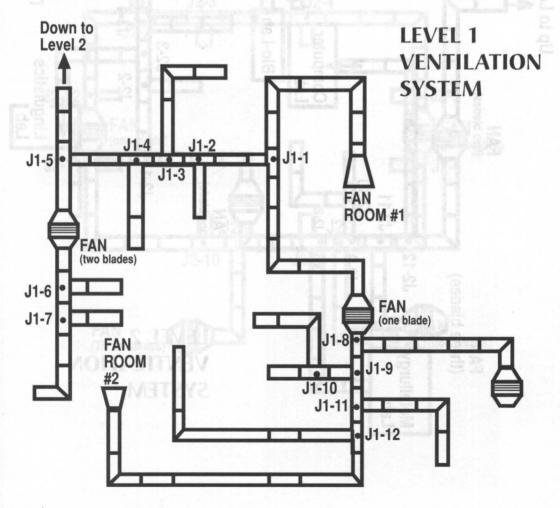
- In inventory, combine the live Abductor with the Abductor remote. (1)
- ► In inventory, examine the live-Abductor-with remote. (1)
- Put the live-Abductor-withremote into the ventilation shaft. (24)



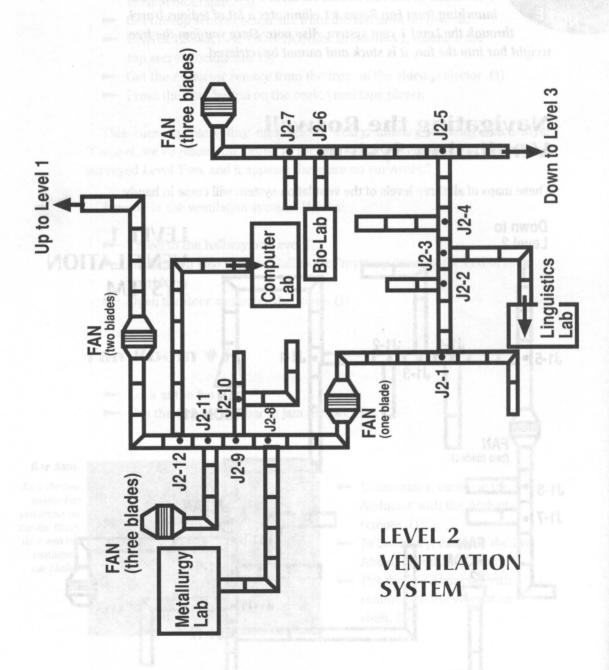
Actually, you can launch the Abductor into the ventilation system from either of the Fan Rooms on Level 1 (see Level 1 map). But launching from Fan Room #1 eliminates a lot of tedious travel through the Level 1 vent system. Also note: Once you jam the free weight bar into the fan, it is stuck and cannot be retrieved.

Navigating the Roswell Ventilation System

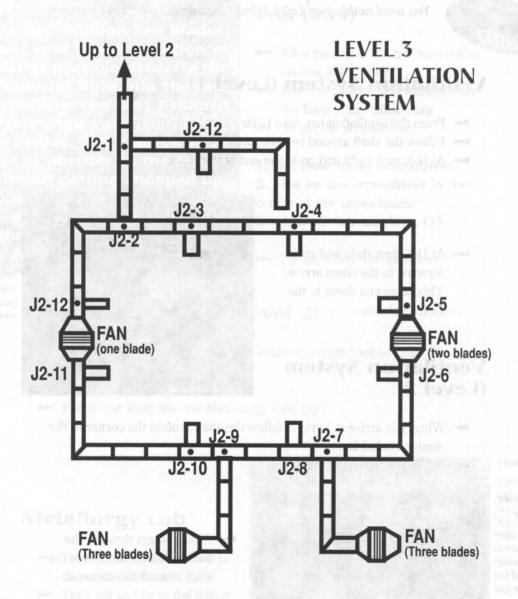
These maps of all three levels of the ventilation system will come in handy:















You need nothing on Level 3, but I include the map here anyway.

Ventilation System (Level 1)

- From the ventilation fan, turn to face away from the fan.
- Follow the shaft around two left turns.
- ➤ At J1-1, turn right and go to the end of the shaft.
- At J1-5, turn right and go forward to the down arrow. This takes you down to the Level 2 shafts.

00561 00915 00092

Stage Right at J1-5.

Use the handy reference signs to keep yourself oriented.

Ventilation System (Level 2)

- When you arrive at Level 2, follow the shaft around the corner to the double-bladed fan.
- ► SAVE YOUR GAME HERE!

Closer, Closer . . .

Get as close as you can to the doublebladed fan before you make your leap through the blades.



- After you get through the double-bladed fan, follow the shaft around the corner to the left.
- ➤ At J2-12, turn left.
- ► Follow the shaft into the Computer Science Lab. (1)



TIP

To Get Through Fan Blades:
Lower your hover elevation as far as possible. Now fly the Abductor right into the fan.
Don't worry; the fan's T-shaped frame stops you from hitting the blades. This places you as close as possible to the blades without getting chopped up. Raise your elevation as far as possible. Then go forward through the gap just as the fan blade is disappearing.

Computer Science Lab (204)

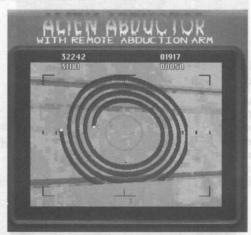
- After you enter the lab, turn left to see the fallen chair.
- Find the Phillips screwdriver near the base of the fallen chair.
- ➤ To get the screwdriver:
- 1. Get close to the screwdriver.
- 2. Line up the screwdriver in the center of the cross-hairs.
- 3. Click on Activate Arm. (1)
- Fly back into the open vent.

Ventilation System (Level 2)

- ► From the Computer Science Lab, follow the shaft back to J2-12.
- At J2-12, turn left and go forward.
- ► At J2-8, turn right.
- ➤ Follow the shaft into the Metallurgy Lab. (1)

Metallurgy Lab

- From the vent, go forward to the center of the lab.
- Turn left and fly to the coiled metal hoses hanging on the wall.



Hose Job.

Grab those coils on the wall in the Metallurgy Lab.



The Pandora Directive: The Official Strategy Guide

- ➤ To get the metal hoses:
- 1. Get close to the hoses.
- 2. Line up the hoses in the center of the cross-hairs.
- 3. Click on Activate Arm. (1)
 - Exit the room through the open vent.

Ventilation System (Level 2)

- From the Metallurgy Lab, follow the shaft back to J2-8 and turn right.
- Follow the shaft to the single-bladed fan.
- SAVE YOUR GAME HERE!
- ➤ Fly through the fan.
- Follow the shaft around the corner to the right.
- ➤ At J2-1, turn left and go forward.
- ► At J2-3, turn right and follow the shaft to the Linguistics Lab. (1)

Linguistics Lab

- ► Go forward to the chair standing near the middle of the room.
- ➤ Turn right and fly to the computer consoles.
- Raise your hover elevation to see the security clearance card sitting on the computer console.

Security Card.

You'll find this security pass-card on a computer console in the Linguistics Lab.



- To get the security clearance card:
- 1. Get close to the card.
- 2. Line up the card in the center of the cross-hairs.
- 3. Click on Activate Arm. (1)



Exit the room through the open vent.

Ventilation System (Level 2)

- From the Linguistics Lab vent, follow the shaft back to J2-3.
- ➤ At J2-3, turn right and go to the end of the shaft.
- At J2-5, turn left and go forward.

Look at the elevator(2003) (1)

➤ At J2-6, turn left and go forward into the Bio-Lab.

Bio-Lab

- From the vent, move forward a bit and turn left.
- ► Fly to the far wall and turn right to face the X-ray machine.
- ► Raise your hover elevation to see the row of test tubes. One of them holds a vial of acid.
- ➤ To get the vial of acid:
- 1. Get close to the row of test tubes.
- 2. Line up the tubes in the center of the cross-hairs.
- 3. Click on Activate Arm. (5)



Acid Test Tube.

Grab the vial of acid from the test tube rack near the old X-ray machine in the Bio-Lab.

- Exit the room through the open vent.
- Click on the Home button on the panel, which will automatically send the abductor back to Tex.
- ► Travel to the hallway on Roswell Level 2.

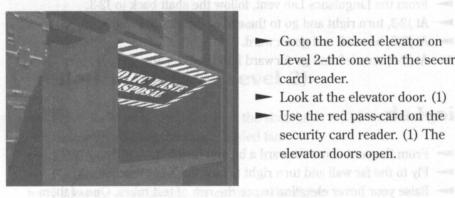


Hallway (Level 2)

- ► Look at the Toxic Waste Disposal chute just to the left of the elevator.
- ➤ Open the disposal chute. (1)

Toxic Disposal.

Put really bad stuff in here. For example. surely a bomb aualifies as "toxic."



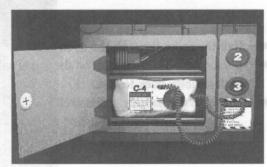
- Go to the locked elevator on Level 2-the one with the security card reader.
 - ► Look at the elevator door. (1)
- Use the red pass-card on the security card reader. (1) The elevator doors open.

Security Elevator (Level 2)

- ► Enter the elevator and SAVE YOUR GAME HERE!
- ► Look at the wires on the elevator control panel. (1) Don't push any buttons!
- ► Use the Phillips screwdriver to unlock the control panel. (1)
- ➤ Open the control panel. (1)
- ► Make sure the elevator door is open.

I recommend you SAVE YOUR GAME AGAIN! And get ready to hurry. Here we go.

- Use the wire cutters to cut the control panel wires. (1)
- Quick! Grab the explosive device. (1)



Explosive Panel.

Somebody had a big problem with people (or whatever) using this elevator. Cut wires, grab the bomb, and run to the Toxic Waste disposal chute.



- Quick! Run (by holding down the R key as you move) to the Toxic Waste Disposal chute.
- ➤ Quick! Toss the bomb into the open Toxic Waste Disposal chute. (13)
- ► Go back into the Security elevator and press 3 to ride down to Level 3 of the complex. (12)

Hangar (Level 3) and the second second and the second seco

- From the elevator, turn right and go to the storage room door marked 101-200.
 - ► Look at the door and try to open it. (1)
 - ► Find the Miscellaneous Storage area and enter. Some elasting oblide

Miscellaneous Storage

- Get the striker hanging on the front of the crate. (1)
 - Get the acetylene tank sitting on the shelf in the middle of the room. (1)
 - Exit into the hangar and go back to the door marked 101-200.

Striker.

Don't miss this oldfashioned item hanging on a crate in Miscellaneous Storage.

Hanger: Level 3

- ► In inventory, combine the hoses with the oxygen tank. (1)
- ► In inventory, combine the acetylene tank with oxygen-tank-hoses. (1)
- ► In inventory, combine the acetylene torch handle with the acetylene torch cutting tip. (1)
- ► In inventory, combine the acetylene torch with tanks-and-hoses (1)
- ► In inventory, combine the acetylene kit with the striker. (1)
- ► Use the lit acetylene torch on the lock to door 101-200. (22)
- Open the door and enter.



Storage Room (101–200) and addition and blood and blood

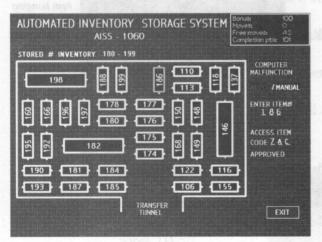
- Turn right and look at the computer system. (1)
- ➤ Turn on the computer system to get the inventory control interface. (1)
- Enter the item number you want-type 186, then press Enter). (1)
- Enter the access item code for Item 186.

What, you're stumped? Examine everything in your inventory that relates to Item 186. Like, the Item #186 Scrap, for example. Do you see anything that might resemble a release code?

- ➤ OK, OK . . . type in 7AC and press Enter. (1)
- ➤ Slide puzzle time! I hate these things.

SOLUTION TO INVENTORY ITEM SLIDER PUZZLE

Here's a foolproof way to guide Item 186 to the access tunnel. Move items in the order listed below. In each case, move the designated items as far as possible in the direction indicated:



Move 122 & 106 left

Move 168 & 149 down

Move 150 & 148 down

Move 177 & 176 right

Move 178 & 180 right

Move 188 & 199 down

Move 198 right

Move 160 & 166 up

Move 195 & 192 up

Move 182 left

Move 188 & 199 down

Move 178 & 180 left



Move 186 down

Move 198 right

Move 196 & 197 up

Move 178 & 180 left

Move 188 & 199 up

Move 175 & 174 left

Move 186 down

Move 176 & 177 left

Move 150 & 148 up

Move 168 & 149 up

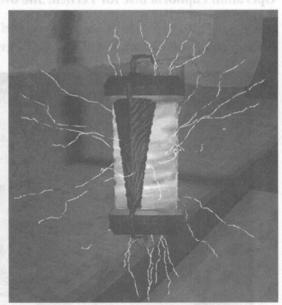
Move 122 & 106 left

Move 186 down and out of inventory storage

This earns the full 101 bonus points for completing the puzzle in 42 moves or less.

- ► Use the vial of acid on the glass-panel doors to the conveyor track. (50)
- ► Open the doors and enter the room. (1)
- ► Get the power cell. (43)
- Travel to Roswell Level1, Hallway.
- Open the mangled door and exit the underground complex into the laser field area.

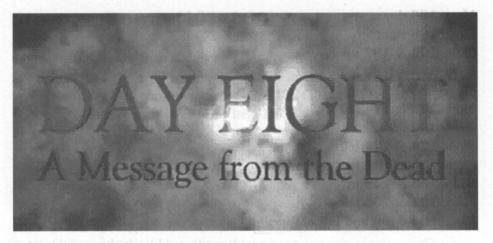
You automatically travel back to Tex's office.



Power to Spare.

At last!





Tex stumbles into his bed and sleeps. In paths A and B, if you saved Archie's life, you get a message from Bermuda and a nice 50-point reward. In path C, Tex simply recaps what has happened and grimly gets back to work. As he says, the next task is to decrypt Malloy's disk. Remember, you got that Operation Euphoria disc for Pernell. She owes you a favor in return.





Tex's Office

- ► Answer the vidphone to get the message from Lucia Pernell. (1)
- ► Paths A and B only: You also get a message from Chelsee. Her messages are different for each of the two paths.
- ► Call Lucia Pernell to arrange the trade of anagram list for the Operation Euphoria file. (1)
- ► Get the fax from Pernell on your fax machine. (1)
- ► In inventory, examine the list of anagrams. (1)

Tex picks out one anagram that makes sense: Merge The Four Rare Cases To See Maps.

Travel to Tex's computer room.

Tex's Computer Room

- ► Use Molloy's disc on the laptop computer. (1)
- Type in the anagram: Merge The Four Rare Cases To See Maps.
- Press Enter).
- Read the contents of the encrypted disk to get Elijah Witt's phone number. The number is automatically added to Tex's vidphone directory.
 - ➤ Exit Tex's computer. (43)

The logical step here is to call Elijah Witt. You can try if you want, but he won't be very cooperative.

Travel to the Electronics Shop.

Electronics Shop all neward flaw ed no estant and a find

- ➤ Find the Robco Call Tracer and look at it. (1)
- ► Talk to Zack and ask about Robco Call Tracer. (1)
- ► Buy the Call Tracer for \$40. (1)
- ► End the conversation and travel back to Tex's office.



Tex's Office

- ➤ Use the Robco call tracer on the vidphone. (1)
- Call Elijah Witt. (1)



You must keep Elijah Witt on the phone until the call tracer nails down Witt's address.

► Talk to Witt using conversation path B, A, B, C, C, C, C, C. (1)

- Exit the vidphone.
- Travel to Elijah Witt's Apartment on your North America travel map. (22)



Robco to the Rescue.

Got it! With a tracer on the vidphone and a patriarchal tall tale, Tex manages to locate Elijah Witt's home.

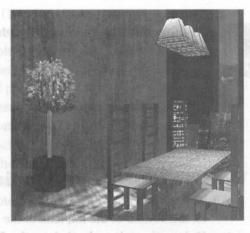
Elijah Witt's Apartment

Tex's arrival in the apartment sets off a burglar alarm. You have some time to deactivate the alarm, but you should hurry.

- ► IMMEDIATELY SAVE YOUR GAME!
- Look at the alarm panel by the door. (1)
- Find stone masks on the wall between the closet doors.
- ► Move the top stone mask. (1)
- ➤ Turn off the purple switch behind the stone mask. (1)
- ► Look behind the tree near the dining table and chairs.



- Turn off the green alarm switch behind the tree. (1)
- ► Look at the red alarm switch high on the wall above the fireplace. (1)
- Get the bamboo pole from the pot beside the fireplace. (2)
- Use the bamboo pole on the red alarm switch. (2)
- Ride the lift up to the bedroom loft.



Don't Be Alarmed.

Look behind that tree in the corner and flip off the switch. Three others hide about the room—under a stone mask, above the fireplace, and behind a plant in the loft.

Witt's Bedroom Loft

- ► Move the plant on the shelf to the right of the bed. (2)
 - Turn off the blue alarm switch behind the plant. (12) If you turned off the other three switches, the alarm should now be off.
 - ► Note the plaque hanging just out of reach beyond the railing.
 - ➤ Use the bamboo pole to get the plaque. (1)

Watch the video segment carefully. From where, exactly, is Tex extracting that bamboo pole? Hmmm.

- ► In inventory, examine the plaque. Note the Mayan sequence etched on it: Muluc, Chuen, Men, Ahau. (1)
- ► Get Witt's notes from the bed. (1)
- ➤ In inventory, examine Witt's notes. (1)

Elijah Witt got pretty far in figuring out the logic of the puzzle that opens his puzzle box. Pay close attention to the notes and Tex's comment about them.

- Get the scrapbook from the bottom drawer of the dresser to the right of the bed. (1)
- ► In inventory, examine the scrapbook to get the photo of Witt's statue. (1)
- ► In inventory, examine the photo of Witt's statue. When it flips over, note the number sequence: 70, 12, 84, 65, 39, 67. (1)





If you play the game on the Entertainment level, this number sequence is 77, 61, 44, 26.

- ► Get the tweezers on top of the dresser to the left of the bed. (1)
- ➤ Ride the lift back down to the main room.

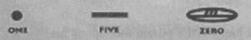
Witt's Apartment (Main Floor)

- ► At the bottom of the lift, look at the Mayan number chart on the wall. (1)
- ► Pick up the culture book from the floor near the large stone head. (1)
- ➤ In inventory, examine the culture book. (1)

The number chart on the wall and the page in the Mayan culture book explain the Mayan numerical system and display the number symbols. Note these well.

- ► Pick up the calendar book from the floor just to the right of the sofa. (1)
- ► In inventory, examine the calendar book. (1)

The early archaeologists did manage to decode the Maya number system and its calendar. The number system was fairly simple, employing only three symbols: a dot for the value one, a horizontal bar for five, and a simple shell for zero.



In contrast to their number system, the Maya calendar was incredibly complex. The Maya identified each day by a combination of a name and a number from 1 to 13. Because there were 20 names and 13 numbers, 260 days could be named by this method, giving a 260-day period, the Sacred Cycle, as one fundamental unit of time.

THE CYCLE OF 260 DAYS						13	BEN	9	
									1
2	IK ()	603	а	LAMAT	0	16	CIB		
,	AKBAL		9	MULUC	0	17	CABAN	9	
4	KAN		10	oc ·	2	18	ETZ'NAB	1	
5	CHICCHAN		11	CHUEN	9	19	CAUAC	(3)	
6	CIMI		12	EB		20	AHAU	8	

The Mayan "Sacred Cycle."

Note the Mayan number symbols. The chart lays out the Mayan calendar. Each of the 20 Mayan "months" contains 13 days.



- ► Move the tree near the statue. (1)
- Push the diamond button on the wall (farthest left, different from the others) to turn off the gas fireplace. (1)
- For fun, try to get the foil packet in the fireplace.
- ► Use the tweezers to get the foil packet. (1)
- ► In inventory, examine the foil packet to get the copper key. (1)
- ► Look at the stone statue in the corner. (1)
- ► Look at the "navel"—a keyhole—of the stone statue in the corner. (1)
- ➤ Use the copper key to unlock the stone statue. (1)
- Rearrange the slider puzzle to match the number sequence (from top to bottom) on the back of the photo of Witt's statue: 70, 12, 84, 65, 39, 67. (160 possible)

First of all, remember the Mayan number symbols from the chart near the bottom of the lift. You need to slide the tiles around until you get the arrangement shown below:

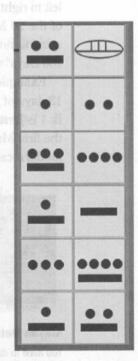


Again, if you're playing the Entertainment level—and surely you're not, because you're much too cool—the number sequence from top to bottom is 77, 61, 44, 26.

- Go to the big bookshelf on the other side of the lift.
- ► Get Witt's puzzle box from the secret compartment. (12)
- ► In inventory, examine Witt's puzzle box to see the dial puzzle interface. (1)

How to Open Witt's Puzzle Box

This is probably the most complex puzzle in *The Pandora Directive*. See the four square tiles along the bottom of the box? Each of those four tiles represents a Mayan calendar date—the picture symbol is the Mayan "month," and the dots/lines beneath it comprise a Mayan number representing the day.



The Pandora Directive: The Official Strategy Guide

- Follow these general directions for manipulating the box puzzle:
- 1. Note which tile is "active," indicated by the red light beneath it.
- 2. Turn the right-hand dials to set the Mayan date to match the date indicated on the active tile-again, the tile above the red light.
- 3. Determine the modern date that corresponds to the Mayan date you just set.
- 4. Turn the left-hand dials to the modern calendar date.
- 5. Click on the Set Dials button. Total and all and the region and sald

If you set the correct pair of dates, the light beneath the tile turns green and the next tile to the right (as indicated by the red light) activates. Repeat the above steps for each of the four Mayan tile dates.

You have to do a bit of work to solve this puzzle. First, use the page from the Mayan calendar book to match the names of the Mayan months to the corresponding Mayan month symbols on the four tiles of the puzzle box. (Answer, left to right: Ahau, Chuen, Muluc, Men.) Use the same book to determine the order of the 20 Mayan months. Remember, each Mayan month contains 13 days. Now, using a modern calendar and starting at January 1, match up the Mayan "Cycle of 260 Days" with the days of the modern calendar.

Example: The first Mayan month is Imix. Its 13 days correspond to the first 13 days of January on the modern calendar. The second Mayan month is Ik. So Ik 1 is January 14, Ik 2 is January 15, and so on. Following this logic, the date on the first Mayan tile on the puzzle box–Ahau 4–is the 251st day of the year. On the modern calendar, that date is September 8.









Mayan Dates.

You need to determine which modern calendar dates correspond to these Mayan calendar dates. From left to right: Ahua 4, Chuen 10, Muluc 3, Men 11.



From left to right, the Mayan tile dates and their corresponding modern dates are:

Ahua 4 = September 8

Chuen 10 = May 20

Muluc 3 = April 17

Men 11 = July 12

BUT YOU'RE NOT OUT OF THE WOODS YET! The Game Players' level gives you only 153 free moves—each click of a dial is a move. If you simply solve each tile date from left to right, you will go over the allotted 153 moves and lose bonus points. If you don't care about points, just move on. If you want maximum points, try the solution below.

QUICK SOLUTION FOR MAXIMUM BONUS POINTS

To solve the puzzle in 131 moves and earn the full 132 completion points (including the 100-point bonus), take the following steps:

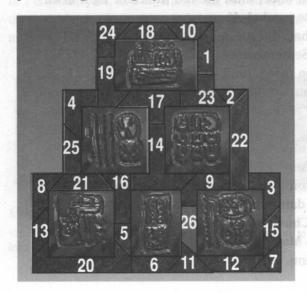
- 1. Click the Set Dials button three times, until the red indicator light is on beneath the fourth Mayan date symbol-Men.
- 2. Use the right-hand dials to set the Mayan date to Men 11.
- 3. Use the left-hand dials to set the modern date to July 12.
- 4. Click the Set Dials button once, until the red indicator light is on beneath the first Mayan date symbol-Ahau.
- 5. Set the Mayan date to Ahau 4.
- 6. Set the modern date to September 8.
- 7. Click the Set Dials button twice, until the red indicator light is on beneath the third Mayan date symbol–Muluc. (Note: This resets both sets of dials to the first day of the year. Don't worry. This is a good thing.)
- 8. Set the Mayan date to Muluc 3.
- 9. Set the modern date to April 17.
- 10. Click the Set Dials button once, until the red indicator light is on beneath the second Mayan date symbol-Chuen.
- 11. Set the Mayan date to Chuen 10.
- 12. Set the modern date to May 20.
- 13. Click the Set Dials button.

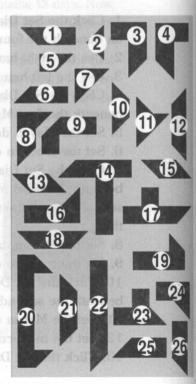
- In inventory, examine Witt's unlocked puzzle box to get some onyx pieces and Malloy's device piece #3. (1)
- ➤ Travel to the Garden House on your San Francisco travel map.

Garden House (Malloy's Room)

- Get the package on the bed. (1)
- In inventory, examine the package to get the untranslated letter and the puzzle box. (1)
- ► In inventory, combine the untranslated letter with the *Yucatec Made Easy* book.
- ► In inventory, read the translated Yucatec letter. (10) Make sure it's the one from Eduardo Mejia.
- ► In inventory, examine the Garden House puzzle box. (1)
- ► In inventory, combine the Garden House puzzle box with the onyx pieces. (1)
- ► In inventory, examine the Garden House-box-with-onyx.
- In the close-up, place the onyx pieces in the grooves around the six Mayan symbols. (140 points possible)

This puzzle is the most tedious of the lot, so here's a placement guide to get you through the darned thing:







- ► In inventory, examine the Garden House unlocked box to get Malloy's device piece #4. (1)
- ► In inventory, combine all four of Malloy's device pieces. (17)
- ► In inventory, combine the assembled Pandora Device with the power cell (item #186). (1)
- ► In inventory, examine the Pandora-Device-with-power-cell. (1)
- ➤ Travel to Tex's office. (1)

Traveling to Tex's office triggers an automatic sequence in which Tex, Regan, Fitzpatrick, and Witt all gather for the unveiling of the Pandora Device message from Thomas Malloy.









After the automatic sequence, Tex faces a critical test of his character when Regan attempts to seduce him. In all three game paths, choose A: Refuse in order to complete the game most successfully. (50)



Path Fork: Regan's Seduction

Wow! Regan's making it pretty difficult to do right by Chelsee, isn't she? Of course, if you're cruising down the dark side of *The Pandora Directive* on path C, you may already be thinking: *Chelsee who?*

Path A

This is your last big test on *Mission Street*. If you refuse Regan's overture here, you're home free with Chelsee-if you can solve all the remaining puzzles, of course. A refusal leads to the best ending for Tex. Give in, and you get knocked onto path B for the finale.

Path B

On *Lombard Street*, your choice leads to two possible endings. The better ending, as you might guess, results from a refusal of Regan's advances here.



Just Say No.

Give in, and you kiss Chelsee good-bye on path A. On path C, anything but a refusal costs Tex his life in the final sequence.

Path C

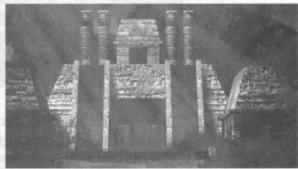
The *Boulevard of Broken Dreams* presents several possible endings depending on your response to Regan. Unfortunately, most of those endings are variations of Tex's death. (See Quick Guide to Paths A, B, C at the beginning of this section.) If you want Tex to survive the story, you must refuse Regan's seductive offer. But know that on path C, Tex still faces one more moral choice with important consequences.





Day Nine begins with Tex's arrival at the jungle. His mental review of the situation differs between paths A/B and path C. After some sweaty packing through the dense brush, he arrives at a spectacular Mayan temple.





Mayan Chamber (Labyrinth Map)

- Look at the ceremonial altar in the center of the room. (1)
- ► Pick up all 14 Mayan puzzle pieces spread around the chamber (1).



Look High, Look Low.

Make sure to get all 14 Mayan puzzle pieces. One is under a bench; another is on top of that monolithic arch.



- ➤ In inventory, examine one of the Mayan puzzle pieces to learn that it looks like a piece of a stone map.
- Put one of the Mayan puzzle pieces on the ceremonial altar to get a puzzle close-up. (1)
- Assemble the puzzle pieces to get a labyrinth map. (110)

Once you assemble the map, the other three doors unlock. The assembled map looks like this:



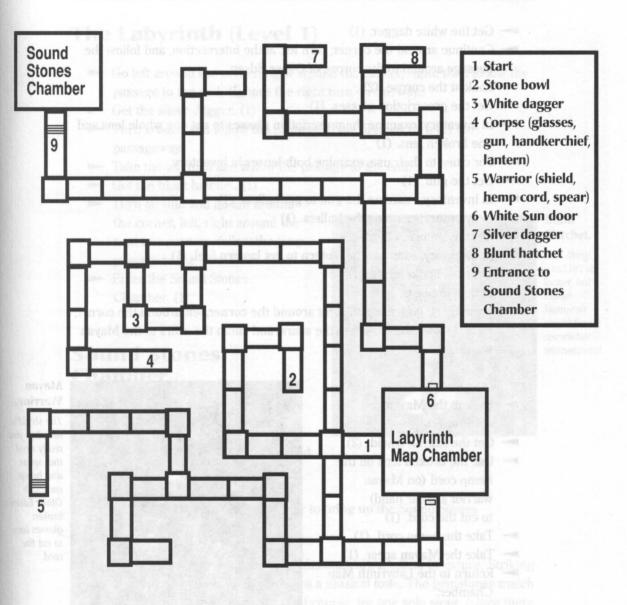
In The Pandora Directive, you get extra help in the form of a papyrus roll on a bench. Just outside the Black Sun door is a piece of charcoal that you can combine with the papyrus to make a portable map of the labyrinth.

➤ Go through the Star Door–the door under the star symbol. (1)

The Labyrinth (Level 1)

For future reference, this starting position—at the Star Door, facing the maze—is called simply "Start."



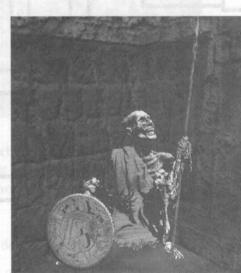


- Go straight ahead to the wall, turn right, and follow the passage around (making two more right turns) to its end.
- ► Get the small stone cup. (1)
- Return to Start.
- From Start, go right, left at the corner, left, right at the corner, then forward to the next corner.



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- ➤ Get the white dagger. (1)
- Continue around the corner, turn left at the intersection, and follow the passage around to the corpse of Oliver Edsen.
- Look at the corpse. (2)
- ► Get the prescription glasses. (1)
- ► In inventory, examine the prescription glasses to get one whole lens and one broken lens. (1)
 - For clues to their use, examine both lenses in inventory.
- ➤ Get the gun. (1)
- ► In inventory, examine the gun to get bullets. (1)
 - In inventory, examine the bullets. (1)
 - ► Get the lantern. (1)
 - In inventory, examine the lantern to get lantern fuel. (1)
 - Get the handkerchief. (1)
 - Return to Start.
 - From Start, go left, right, right around the corner, left around the corner, right, follow the passage to the stairs, and climb the stairs to the Mayan warrior.
 - Look at the Mayan warrior. (1)
 - ➤ Get the Mayan shield. (2)
 - Use the broken lens on the hemp cord (on Mayan warrior's spear hand) to cut the cord. (1)
 - ➤ Take the hemp cord. (1)
 - ➤ Take the Mayan spear. (1)
 - Return to the Labyrinth Map Chamber.



Mayan Warrior.

The shield's nice, but you really need that spear and hemp cord. Use Oliver Edsen's broken glasses lens to cut the cord.

Mayan Labyrinth Map Chamber

Exit through the White Sun door.



The Labyrinth (Level 1)

- ➤ Go left around the corner, right around the corner, right, then follow the passage to the end. (Ignore the right turn on the way.)
- ➤ Get the silver dagger. (1)
- Turn around and follow the passage to the first left turn off the passageway.
- ► Take the left turn and follow the passage to the end.
- ➤ Get the blunt hatchet. (1)
- Turn around and go left around the corner, left, right around the next two corners, follow the long passage to the Two Birds door.
- Enter the Sound Stones Chamber. (1)

Hatchet.
This thing wouldn't cut butter, but Lionel Hampton might find it somewhat instrumental.

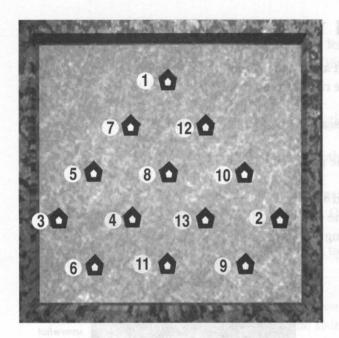
Blunt

Sound Stones Chamber

- Look at the wall drawings for a clue. (1)
- Approach the ceremonial altar and look down at the gemstones for another clue. (1)
- ► Use the blunt hatchet on the altar to bring up the Sound Stones interface. (1)

As the wall drawings suggest, the gemstones are musical in nature. Striking each gemstone with the hatchet produces a musical tone. The gemstones match up in pairs with identical tones except, of course, for one solo stone (since there are 13 stones). You need to find the matching pairs of stones, then strike each pair in a particular order to unlock the Moon Door and to continue through the labyrinth.

► Use the blunt hatchet to strike the gems in the order shown below: (120)

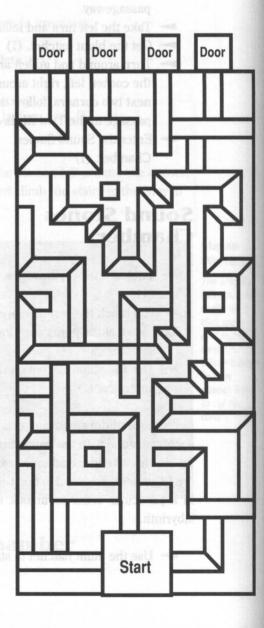


Exit through the now-unlocked Star Door.

The Fireball Chamber

- ► SAVE YOUR GAME HERE!
- Cross the walkway maze to the open door (any one of four) on the far side of the chamber.

This can be a maddening room. (It was for me, anyway.) Why? The target door changes every time you re-enter the room or re-load the game. My best advice: Press Control and get as low as you can. That way you can see the walkways and still keep an eye out for fireballs.

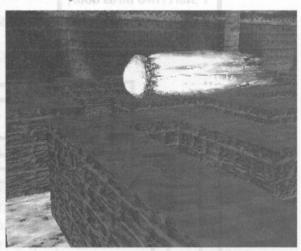


TIP

The fireballs spit from the mouths of the giant stone faces on the far side of the chamber. Note that the eyes glow green on the face of the next spitter. This gives you a general idea of the path the next fireball will travel. But the fireballs can shoot at slightly different angles from the same spitter, so don't get complacent.

Tex Toasties.

These fireballs are smarter than they look. Get as low as you can.



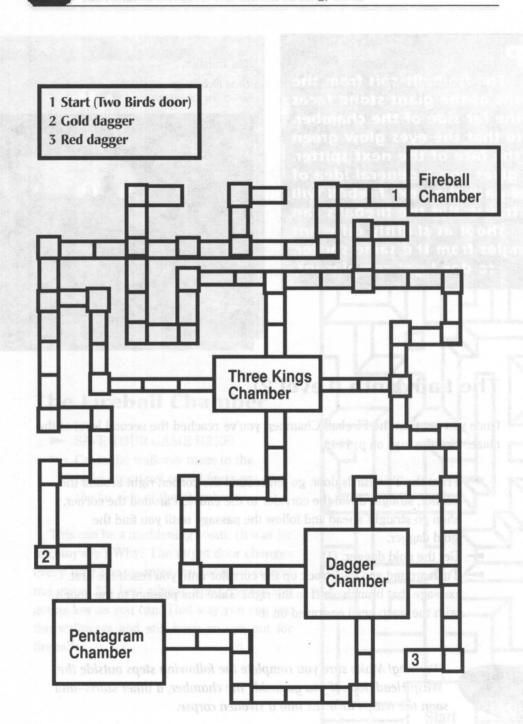
The Labyrinth (Level 2)

Once you get past the Fireball Chamber, you've reached the second level of the maze. (See the map on p. 140.)

- From the Two Birds door, go left around the corner, right around the corner, straight down the corridor to the end, left around the corner, then go straight ahead and follow the passage until you find the gold dagger.
- ► Get the gold dagger. (1)
- Turn around and backtrack up the corridor until you reach the first passage that branches off to the right. Take that passage to the door with the wasp head engraved on it.



Warning! Make sure you complete the following steps outside the Wasp Head door. If you go inside the chamber, a timer starts—and soon the wasps turn Tex into a swollen corpse.





- ➤ In inventory, combine the handkerchief with the lantern fuel to get an oily handkerchief. (1)
- In inventory, combine the matchbox with the oily handkerchief to get a smoking handkerchief. (1)
- ► In inventory, combine the smoking handkerchief with the Mayan spear to get a fiery spear. (1)
- ► Enter the Wasp Head Chamber. (1)

Three Kings Chamber (Wasps)

- Quickly! Look at the wasp nest in the big stone head above the Black Sun Door. (1)
- Quickly! Use the fiery spear on the wasp nest. (22)
- Pick up the stack of tiles in the corner of the room. (1)
- ► Look at the ceremonial altar. Hmmm... nine empty squares. (1)
- ► Use the king tiles on the altar to bring up a puzzle interface. (2)
- ➤ Assemble the tile puzzle as shown below. (10)

Exit the chamber through the Moon Door.

Labyrinth

- From the door, go forward to the intersection and turn right.
- Go left around the corner, right around the corner, and go straight to the end of the passage.
- Turn right and get the red dagger. (1)
- Turn around and follow the passage to the first left turn.
- ► Take the left turn and go to the door with the dagger symbol.
- ➤ Open the door and enter the Dagger Chamber. (1)



Sacrificial (Dagger) Chamber and Additional of

Be sure you have all five daggers: black, white, red, gold, and silver.

Look at one of the totem poles painted on the wall by the door. (1)

Totem.

Note the order of symbols from top to bottom on the pole: black sun, white sun, moon, stars, victim.



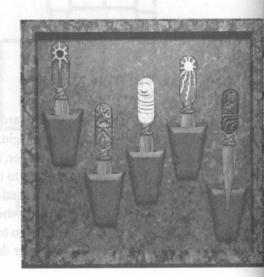
- Look at the ceremonial altar. (1)
- Use any of the daggers on the altar to get the puzzle interface. (1)

In the puzzle interface, look closely at the daggers. Each one is engraved with a symbol. Look familiar? Then notice that the slots for the daggers vary in height. Which dagger would go in the highest slot? Remember the totem?

- ► Insert the daggers into the slots in the following order, from the highest slot to the lowest slot: Black Sun, White Sun, Moon, Stars, Sacrificial Victim. (120 possible)
- Exit the chamber through the door under the Black Sun symbol.

Labyrinth

- Follow the passage to the door with the pentagon symbol.
- ➤ Open the door and enter.





Pentagon Chamber on Tengah and to ass

- ► Look at the wall murals. (1)
- Look at the five-symbol puzzle on the wall. (1)
- ► SAVE YOUR GAME HERE!

Remember those symbols-snake, two birds, wasp, dagger, pentagon-on the doors of the five chambers? Each one had a small circle painted somewhere in relation to the symbol. In this puzzle, the gems at the top correspond to those painted circles. You need to turn each puzzle symbol so the gem above it is in the same place (up, down, left, right) as the painted circle on the chamber doors.

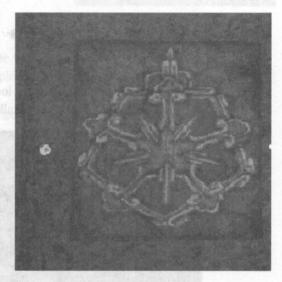




Note where the painted circle is in relation to the symbol on each of these five chamber

doors.







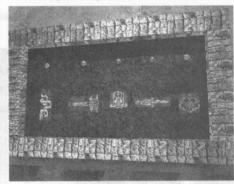
Take the following steps as quickly as possible. When you make the first move, the ceiling starts to drop.

- Click three times on the snake, so that the head points down.
- Click once on the two-birds symbol, so that the bird heads are to the right.
- Click twice on wasp head, so that the head points down.



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- Click three times on the dagger, so that the tip of the dagger points to the right.
- Click once on the pentagon symbol, to that the tip points to the right.
- Watch the movie sequence as
 Tex slides down the tube into
 the Mayan Ascension
 Chamber. (90)



Symbol Flipping.

This shows the proper symbol arrangement just before your last move. From here, one click on the pentagon symbol propels you to the next step.

Mayan Ascension Chamber

Got any ideas? For clues, look at the wall drawings, look at any of the four blue pedestals, and talk to Regan three times.

Drop in on a Friend. Well, look who's here.

Isn't that Kate

Jackson?



- Get Regan's backpack from the corner. (1)
- ► In inventory, examine Regan's backpack to get the rope. (1)
- ➤ Use the rope on the statue. (1)
- ► Move the statue. (1)
- ► After the statue falls, look at the crack in the largest piece on the floor. (1)
- ► In inventory, combine the bullets with the jackknife. (1)
- ➤ In inventory, examine the jackknife-with-bullets to get gunpowder. (1)
- In inventory, combine the gunpowder with the small stone cup to create a primitive explosive. (1)
- In inventory, combine the lantern fuel with the hemp cord to create a primitive fuse. (1)



Escape.

Not much in the Ascension Chamber besides a huge immovable statue and a few pedestals. Use the rope in Regan's backpack to pull down the statue.



- ► In inventory, combine the primitive fuse with the primitive explosive. (1)
- In inventory, combine the primitive-explosive-fuse with the matchbox to light the device. (1)
- ► Put the lit primitive explosive in the large crack in the statue fragment. (1)
- ► Get one of the smaller statue fragments. (1)
- ► Put the statue fragment #1 on any one of the blue pedestals. (1)
- ► Get the other small statue fragment. (1)
- ► Put the statue fragment #2 on any of the blue pedestals.
- ► Watch the long movie sequence.

After Tex barely saves Regan, the base pedestal raises up to jungle level. Before them lies their spectacular final destination. But they are not alone, of course.

Spacecraft Clearing

Good old Jackson Cross makes another oily appearance. Now what? (For more details on the final sequences, see the Path Fork section below.)

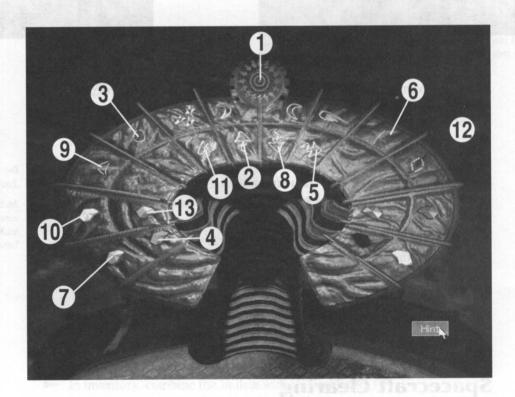
■ If you are on paths A or B, you can do nothing but watch until the final moments, when Tex must figure out how to set the craft's auto-pilot to steer away from Earth.



SOLUTION: ALIEN SPACECRAFT CONTROLS

Press the buttons in the following order: Black Sun, North, Circle, Red, East, Cross, Orange, South, Triangle, Yellow, West, Diamond, Green.

Here's another look at the button sequence. Click on these buttons in the



numbered order:

► If you are on path C, you face one last choice. To survive, select C: Drop
The Gun after Jackson Cross hands the gun to Tex and orders him to

moments, when tex must a



Path Fork: Tex's Last Chance

The grand finale of *The Pandora Directive* differs considerably for each of the three paths. And path C presents Tex with one tense, gut-wrenching final choice.

Path A Ending

If you're still on path A, all you can do is watch the narrative drama unfold. You've already made all the important moral choices, so Tex merely follows his pre-ordained destiny. In path A, Gordon Fitzpatrick meets a tragic end, and Tex faces one last test of his wits—the alien spacecraft control panel. Once you solve the final riddle, Tex gets his long-awaited date with Chelsee Bando.

Path B: Two Endings

As in path A, you merely watch the scenario unfold. However, there are two different endings.



Path A/B Ending.

The second spacecraft glows like a beacon in the jungle. Unfortunately, Jackson Cross is pretty lit up, too.



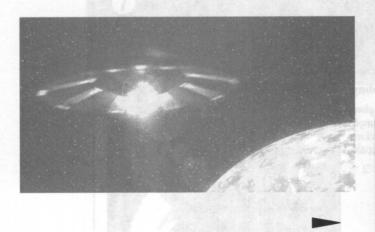


- 1. If you refused Regan's advances during the seduction scene at the end of Day Eight, Fitzpatrick is killed and you face the riddle of the alien spacecraft panel. Once you solve it, Tex is rewarded with the Holodate ending.
- 2. If you accepted Regan's advances, Tex is wounded by Jackson Cross but escapes. Your bittersweet reward is the Clown ending.

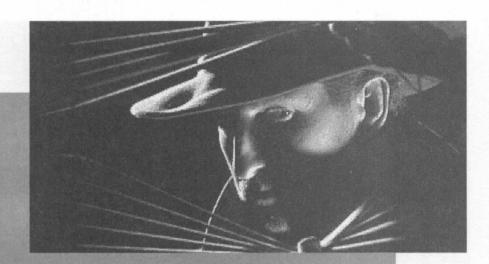
Path C: Four Endings

Four endings, three Tex Murphy deaths. If you refused Regan's seduction back on Day Eight, Tex has a chance to survive but just barely. The key moment comes when Jackson Cross hands you the gun and tells you to shoot Fitzpatrick. Yes, this Boulevard is a dark path, but Tex can redeem himself somewhat (and save himself in the process) by dropping the gun. If so, Tex survives, but somewhat pitifully in the Clown ending. If you opt for a violent solution—shoot Fitzpatrick or Cross—Tex reaps exactly what he sows.

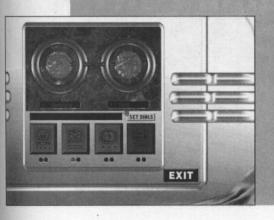
If Tex survives the final fireworks, he watches them fade into the night sky . . . and then hitches a ride with Elijah Witt, heading back home to face the destiny you have chosen for him. Watch whatever denouement you've earned on Day Ten: Just Desserts.



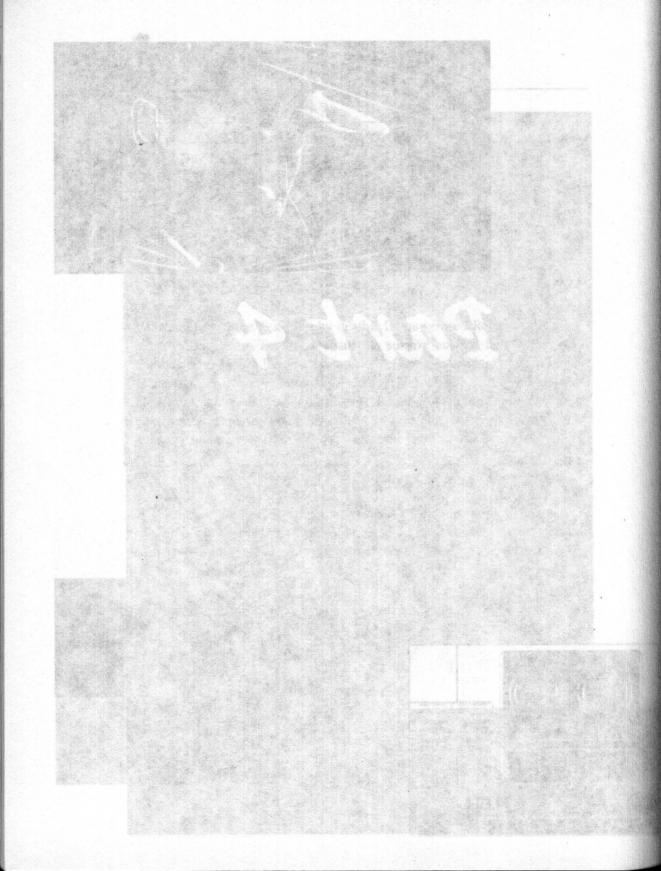




Part 4



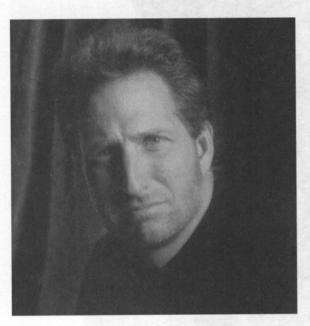


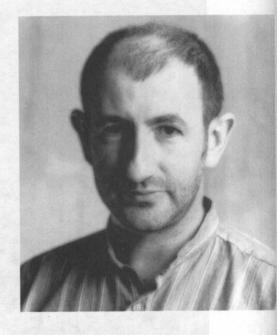


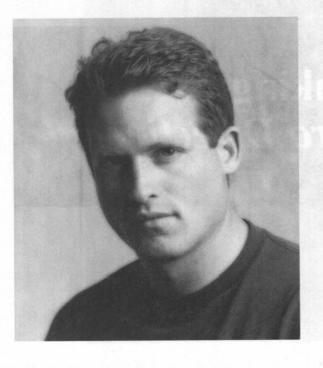
The Making of The Pandora Directive



An Interview with Chris Jones, Adrian Carr, and Aaron Conners







In August of 1995, I fly to Salt Lake City to observe the creation of The Pandora Directive and talk to the principal creators of the project, Chris Jones, Adrian Carr, and Aaron Conners. When I arrive, the crew is setting up a complicated stunt sequence—the rooftop fight between Texand the Black Arrow Killer—in Access Software's new blue-screen studio.



A Hollywood stunt coordinator, Don Shanks, discusses camera placement for the stunt with Adrian Carr, the director. Another stunt man, Tom Proctor, must execute a flying leap off a hidden trampoline, then roll across the floor toward the camera.

"How will he roll this time?" asks Adrian.

"He's gonna favor his right side," says Shanks. "Until he breaks his ribs again. Then he's gonna favor his left side."

The crew breaks up in laughter. Proctor cracks a wry grin. In the first take, which I missed, he slipped on a blue floor covering and slammed into the camera lens. He's dressed as Tex Murphy in trench-coat and fedora. The real Tex Murphy — Chris Jones — stands next to Proctor. He too wears a trench-coat and fedora. At 6' 6" he towers over his stunt double. It's kind of an eerie sight — Big Tex, Little Tex.

Later, eating a catered lunch, Hollywood style, I sit with Jones in his executive office. His Tex Murphy is such a vividly defined character that I find it difficult to accept Jones in his other role, that of executive vice president and head finance guy at Access Software. You probably have a guy like him in your company, the guy who signs all the purchase requisition orders. It's just so un-Tex-like. The director Carr and Aaron Conners, writer and codesigner of The Pandora Directive, join us. I set up a tape recorder, and we start talking.

Before I get to the interviews themselves, here are some excerpts from each man's official biography.



Chris Jones

hris Jones has been the executive vice president of Access Software since the company's official formation in 1982. He graduated from the University of Utah with a degree in finance and marketing, but has always had a passion to become a film maker. In 1987, he wrote "The Singing Detective," a short, tongue-in-cheek screenplay about Tex Murphy, a space age gumshoe who was a cross between Roy Rogers and Humphrey Bogart. Never produced, that screenplay inspired Jones to create

Mean Streets, the first Tex Murphy computer adventure. Because of his familiarity with Tex, Jones donned a rumpled overcoat and fedora to become the detective character.

Released in 1989, *Mean Streets* earned great praise for its use of VGA graphics and digitized voices. Its sequel, *Martian Memorandum*, won an SPA award for Best Interactive Adventure Game. Jones went on to head the production teams for two more games, *Countdown* and *Amazon: Guardians of Eden*, before launching into *Under a Killing Moon*, which he also codesigned and directed.





Adrian Carr

drian Carr is one of the finest editors and directors to come out of Australia. His career began nearly 27 years ago at the ABC in his home country. He spent five years with Crawford Productions in Melbourne, where he received a solid grounding in all facets of post-production. He has since edited a number of internationally-acclaimed feature films, including *The Man from Snowy River*, D.A.R.Y.L., The Lighthorsemen, and Quigley Down Under. His feature film debut as director was Now and

Forever, followed by Sword of Bushido.

Carr brings amazing versatility to *The Pandora Directive*. He has directed the pilot and four episodes of the television hit series "The Mighty Morphin Power Rangers." He has directed, written, and/or edited work in almost every genre, from features to documentaries, television dramas to commercials. He has also worked with some of Hollywood's finest acting talent. Besides his Pandora cast, Carr has done projects with such cinematic stalwarts as Kirk Douglas, Tom Selleck, Michael York, Christopher Reeve, Rosanna Arquette, Tatum O'Neal, Cheryl Ladd, and Laura San Giacomo.

aron Conners is the codesigner and writer of both *The Pandora Directive* and its awardwinning predecessor, *Under a Killing Moon*. Conners received a degree in English Literature from the University of Utah and joined Access Software in 1991 as their first full-time writer. His early days with the company were spent writing manuals and on-line help systems, but in August of 1992, Chris Jones asked him to begin writing the story for a new Tex Murphy adventure. It would eventually become *Under a Killing Moon*.



Aaron Conners

Careful observers of his two games will recognize Conners as the actor who portrayed Ardo Newpop, dull-witted desk clerk at the Golden Gate Hotel, in *Under a Killing Moon*; and Dag Horton (AKA "The Black Arrow Killer") in *The Pandora Directive*. Conners has also signed a deal with Prima Publishing to write three novels based on the two existing Tex Murphy games and a third yet to be developed.



RICK BARBA: OK, I've got the whole sick crew here. The star, the director, the writer.

ADRIAN CARR: Sounds like a police interview.

CHRIS JONES: Or at least a grand jury indictment.

RB: Adrian, what do you think about this multimedia thing? Have you done anything like this before?

CARR: Never. I don't even play the games. So when I was first approached, it was a whole new arena. Fortunately, Chris and Aaron wanted to create a film feel. That much I knew I could supply. Just learning the processes involved in the gaming side, the interactive side, the computer side—it's been an influx of information for me. But they're very kind, and supply it to me in doses so I don't suffer overload.

Most film directors, if they really knew what goes into an interactive movie, would just freak out. It's like *nothing* you've directed before. And the actors, too. This process is something *they've* never done before. It gives you an incredible amount of choice. It's like being able to do a film three different ways and see it play out. That's the beauty of it, that's what attracted me. That, and having a good script.

But the whole multimedia phenomenon . . . well, they say it's the next wave. It has its niche, just like film and videotape and TV all do. I don't think it will *replace* any of the others, but I think it will be the biggest event in entertainment in the next three to five years. You can see it happening now. Once everyone's up to speed with it, this medium will explode like videos and CDs.

RB: Is it something you saw coming at all?

CARR: Never. Feature films. Telling stories. That's all I saw. Telling stories in the medium that suits each story. With what I've learned through this process, I'd do some things differently next time, and be much more efficient.

RB: What do you think you bring to this process? I assume that one of the first things you did was look at *Under a Killing Moon* ...

CARR: (Cuts in.) I saw at *least* five minutes of it. (General laughter.) No, I didn't play the whole game. I saw some of the processes involved, so I learned the rules of thumb about the game.



RB: What do you focus on as you "direct" this process?

CARR: I focus on performances. Getting the actors comfortable so they don't worry about the lack of sets. I get them totally focused on their characters. Once that happens, they live. I want the characters to feel natural in the world they're supposed to inhabit, as opposed to some of the games I have seen where the actors look like they're acting in limbo.



RB: (to Chris Jones) You directed *Under a Killing Moon* yourself. But of course, the medium is changing, becoming more sophisticated in a cinematic sense. You've also had to develop as an actor. Have you found it liberating to have someone like Adrian running the set? Do you mind relinquishing control?

CHRIS JONES: When I look back on *Under a Killing Moon* . . . well, when we started out, we sat down and said, "OK, these are the elements of this production." But then multimedia exploded, opening up wide. To worry about all the production elements and then try to act, too–it was just very, very difficult to keep a handle on the whole process. Back then, only Aaron and I really understood the whole scope of what we were doing. Now, it's nice to know that



Adrian is thinking about the scenes, designing how the characters are going to interrelate with the environment. What a relief that is. I don't have to constantly ask myself, "Have I thought through the character and his motivations well enough? Do I understand how he relates to all the other characters well enough? Are these relationships believable enough so that we get past this artificial caricature and reach some depths?"

We did *Under a Killing Moon* over the course of two years. But we spent a lot of time getting the technology down, dealing with new tools, and so we had to evolutionize what we were doing as we went along. With *The Pandora Directive*, we know the technology, so we can focus on maximizing its potential and make this the best it can be.

I have a whole new respect for directing, watching Adrian. There are so many things you don't even think about that are a part of the process. Hey, I thought I was juggling a lot of balls before. But if I were trying to do what Adrian is doing now, man–it's a *huge* process. Really, when you look at the base script of this game, well, it's a normal-looking script. But when you see *all* the writing that actually goes into the game, you're looking at the equivalent of five or six scripts! The amount of dialogue, everything that has to be coached–it's just immense.

RB: And it's not like you don't have enough things to deal with anyway, Chris. One of the funniest things I've seen on this visit was this morning. You were blocking out one of your stunt sequences, and somebody interrupted to have you sign a purchase requisition form. (General laughter.) You didn't even look at it. It could have been for anything.

AARON CONNERS: You just sold the company!

JONES: It's gone. Got my million dollars. See ya! (More laughter.) All the more reason to get a real director this time. The thing we asked ourselves was, "How can we make this product stronger all the way across the board? How can we reach a level of true professionalism?" I think Under a Killing Moon gave us a glimpse of what could be done. Now we want to go to the next step. We want to make sure that our medium is competitive with movies, with television. We want a product that says, "These guys are serious about what they're doing." It isn't just, well, here's a game, go play it. We're taking this medium very seriously. We want our product to be regarded in that same light when we're reviewed.

One thing that bothered me last time, with *Under a Killing Moon*, is that I thought we were being judged far too critically, considering we were basically a

The Pandora Directive: The Official Strategy Guide

cottage industry, trying to get up to speed. We were being judged against first-rate feature films, an industry that's been around 80 or 90 years, and television, which has been around 50 years. When the critics complained about our performances, I thought, "Hey, give us a break here."

On the other hand, I feel like we have a responsibility to do everything we can, given the constraints of the technology and our budgets, to push the medium as far as it will go.

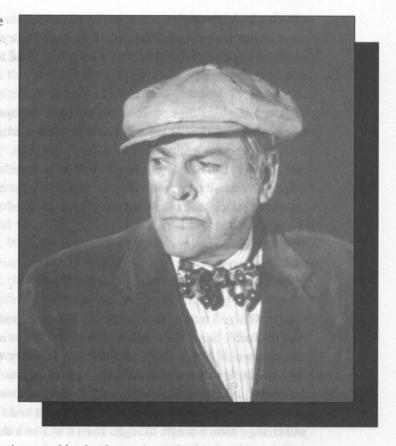
RB: An obvious part of the story here is the melding of tinsel and silicon. You've got a Hollywood director and actors, a Hollywood stunt crew—as you say, you've brought up the level of professionalism all around.





CARR: I watched the making of Wing Commander III, and saw some of the interviews. While they had big budgets and full Hollywood crews, the level of film-making still wasn't there. They didn't have the creative freedom that Chris and Aaron have given me, with all the art direction, production, and design here.

Of course, when I first came in, it was like, "Here's the set, here are the angles we've chosen." We would line up to those shots. That's what they did with Wing Commander 3. They were only getting a limited amount of setups and time devoted to interactive or



movie scenes. And I, being naive, would ask why can't we do this, or this, or this. When I understood what happens in the wire frames, and how you can move the cameras in a 3-D virtual world, I saw it was just like working in a regular studio. You still cheat away a wall, and so you can actually use a 3-D set like you would a real set, as long as you know what the set is. That's what I've been learning as we go through. I've been getting more adventurous with the sets. I know the freedom's there for me, if I look for it. Of course, I can be lazy and just do regular two-shots and maybe show a little close-up here and there. But we're going to try some interesting things.

RB: (to Jones and Conners) So you guys are giving your Hollywood people license in all aspects of this production? Making it a truly collaborative effort in the classic Hollywood sense?



CONNERS: That's what we've tried to do with everyone involved. As long as it stays within the basic parameters of the created story, we try to give everyone as much leeway as possible. That way they have a good feeling of contribution to the project, and give us their best work.

CARR: I think as these games get further developed, and you get more comfortable with all that, there will be more control from the production end of it, from the producer entity. They will start to feel like, "This is what we're making" and get everyone in that psyche. It's still such an embryonic industry, everyone's helping everybody. I've seen certain creative things handed around really nicely. It's got a really good feel. As they say, you're only as strong as your weakest link.

JONES: That'd be me.

(General laughter.)

CARR: Where I may miss something, Chris or Aaron is there to set me straight. And you can't be precious, doing this. If you have a big ego, forget it. A lot of directors would demand to do it their way, and they would fail at this medium. If they didn't have editing experience—and I mean a *lot*—they would also find it frustrating. Because as soon as they want to pan the camera or correct a frame—well, even simple moves are still difficult to do in this medium. I think that will change soon enough, though. Then it will be a *dangerous* medium.

JONES: We came in with some pre-conceived notions because of *Under a Killing Moon*. The technology is evolving so quickly. I mean, it used to be that rendering was one of the worst parts of this. You'd have to wait forever to get a different background. But over a year the machines have gotten so much more powerful that rendering's not such a big deal anymore. So we came in thinking, well, rendering's a problem, and then we have our artists saying, "Hey, we can really knock these renderings out pretty quick." This allows us even more creative freedom.

RB: OK, let's talk about Tex Murphy a little bit. This is your fourth Tex Murphy game. How do you see him now? Who is he, how has he evolved, and what do you see as the key to his character? When you're up there with the trench coat and the hat on-what are you doing?



CARR: Obviously, Chris should answer first. I came into it with a finished scenario and an established character. Chris can get into the refinements of the character and what he was looking for. I just make sure that those qualities come through. I basically watch Chris work through a scene, and then when I sense the feel that he's going for, we synchronize and focus on maintaining that feel. In this game, there are different subtleties of character for each different path. So when you ask *Who is Tex Murphy?* ... well, he's now three different people, really.

JONES: Yeah, this one's a little trickier. Before, you could say, well, what is it you like about the detective character? When we started out with *Mean Streets*, we wanted a vintage, hard-boiled detective from the 1930s and 1940s. You know, the Humphrey Bogart, Raymond Chandler, classic character. But since then, we've changed our picture of Tex. We want to see some human vulnerability. We don't want the super-hero. Too much of the video-game genre is just these invincible characters. They aren't real, they don't have texture, they don't have any kind of fabric to their personality. It's not very interesting, really, dealing strictly with such a one-dimensional character.

For us, the idea was to make this person seem more real. Whether he's fumbling around or whatever–OK, let's give him a *talent*, but let's put a few defects in his character. He's still a good guy, but he screws up a lot and says the wrong thing. He's really from a different time period. We set it in the future because we wanted to give it the gadgets and get it out of today. So we take this man out of time. The general focus of Tex is this: I'm this guy who's got these problems, who tries to date women but has a hard time with it, and ends up dating the *wrong* women. If someone good actually likes Tex, well, he figures there must be something wrong with them.

But now, to take Tex down the three different paths. . .this is very interesting.

RB: It is *very* interesting. How do you feel about giving Tex a dark side and taking him down the "Boulevard of Broken Dreams" path, the *film noir* path? How has that gone so far?

JONES: I think there's a believability in the way we're setting it up. When you start out, it's only slight variations that take you down the darker path. You might say something a bit rude to Chelsee, for example. But it turns out to be a critical moment in that relationship, and you screwed it up. So when it has an effect on the rest of the story, I think it's something that's very real. The road to hell is paved with good intentions, as they say.



RB: The slippery slope.

JONES: Right. It's a gradual fall. Bit by bit. Bad decision here, another there. As Tex sees it, and the surroundings begin to change, he realizes that he blew it, his opportunity's gone, this other girl is dead because of his mistake. And that darkens the character. So if each step gets you just a little darker, then it's believable. It starts to have a real texture to it. That's what we're trying to do. Tex makes choices, tripping down the dark path, and starts to question himself. "Do I want to save myself? Or maybe this is what I want." And then eventually you're trapped. And that's when it gets *very* interesting. We start to give Tex some options where the player will say, "Whoa! Can I really make this choice?" By the end of the game, he turns into a real cynical bastard. If he chooses to stay on that darker side—each choice is just a shade of gray, really, but all those shades of gray add up to a pretty dark character by the time you're done. Just like in life.

I'm a bit uncomfortable about the way the C path turns out. That was never my vision of what Tex could be. On the other hand, we have this medium which allows you to do such a thing. It is our competitive advantage over movies and television to be able to say to our audience, "Sit in this seat, make different decisions, and see how it turns out." If we can pull it off with our characterizations and acting . . . well, now that's a *very* powerful medium. And so I feel like we have a responsibility to do that, to provide these kinds of choices. As I said, as an actor, I feel uncomfortable with this portrayal of Tex. But I feel it would short-change people who buy the game to say, no, this is Tex, do it *my* way. If you're kind of leaning down the dark path, take it and see what happens. *You* become the character. I'm in your hands.

CONNERS: We played *Under a Killing Moon* so tongue-in-cheek, and a lot of people said they would have liked to play the whole game in a true *film noir* sense. By playing for laughs, some people found it unsatisfying because they really wanted to be the hard-boiled P. I. So we've given them a choice. If you like Tex the way he was before, with the humor and entertainment, it's here. But we've given you this other thread. You can be a tough guy if you want, and have a *film noir* experience.

JONES: The other thing is replayability. Something like *Links*, well, you can play that the rest of your life. But storytelling is usually a one-shot experience. I can't give you a game with three totally different paths, different puzzles, different characters. It would be far too huge. But I can give you a nuance to a character. I



can give you insight into what Tex is thinking, a different mind-set, a different feel on a relationship. That's as replayable as anything out there.

CARR: I think a very interesting moral aspect comes in when you take the C path. It would be very interesting to take a poll to see how many people went this route. (Laughs.) It would be a marker that shows where society's really at. If you have a leaning toward that darker side, our C path will be very tempting, I think.

RB: I've played a *lot* of games in the past ten years, but I can't think of one in which you make meaningful moral choices in the course of the game. A lot of games go down the dark path. But you as the player don't really make choices, subtle or otherwise, that *continue* you down that path. Usually, if you make the wrong moral choice in a game, you're dead, you screwed up, game over. You don't get to keep going and see your character darken and see dark consequences.

CARR: Were you in the studio when Tex had the gun in his hand?

RB: No.

CARR:It was a classic visual depiction of the three Tex characters in this game. He has a gun in his hand. You've already determined his attitude by making the small moral choices earlier in the game. The interaction between Tex and the other characters in that scene reflects the subtlety in the character-building, I think. At that precise moment, Tex has the gun, he has the power, he is God. Everything culminates in that moment. What Tex does at that point is very telling about his inner character—the one you've chosen to develop as a player of the game.

JONES: The point is, you get there, and you've *earned* that character. You as the player chose the Tex who controls that scene.

CONNERS: Yeah, it's the fruits of your labor. We don't just indiscriminately throw something in your way, some arbitrary obstacle.

CARR: (after a beat) I might even play it. (General laughter.) It *sounds* so good, doesn't it?

JONES: (to Carr) That's the key. To get people like *you* to play it.



CARR: That's what I've been saying to the guys in the graphics department. I look at a scene and say, "Just darken the background. More . . . more . . . got it! Now that looks film real." People in this industry think that graphics all have to be bright. But you look at the Akira (Kurosowa) and movie-cartoon characters, where they go for semi-realism, and it's dark. It's a natural density that has a texture of contrast to it. I would say about 95 percent of the games I've seen all suffer from this problem. No way would I play them. I don't play games for the game factor. What would make me play a CD-ROM game? The buzz right now is this term, interactive movies. Movies! I thought: Interesting. Would I be lured into that? So I looked at some games and the first thing I saw were the graphics. I thought: Not yet. It looked too unreal, and I wondered why you couldn't just use real sets.

But then I discovered more about the actual game elements, and the beauty of virtual reality, the ability to go and explore. Now the key is to make the artwork photo-realistic. What I've seen in the designs here have been phenomenal. We've been adjusting the lighting, much to the horror of the technicians. In *Under a Killing Moon* there was flat lighting for the virtual reality sections of the game. When Chris and Aaron were talking about doing *film noir* and getting that type of feel, we started lighting darker, and putting in Venetian blinds and shadows and reflections to create texture. And the poor people who render the backgrounds moaned, "But it's so *dark*!" And I say, "But it's a *movie*!"

This has been one of my contributions, I guess. The technicians have been learning about *mood*. (Laughs.) Like when Tex comes home and the room is only lit from the outside, or there's just one lamp on–see, guys, the murkiness is actually *good*, it creates a certain texture for the mood that we want. Then when you go back to the virtual reality, go ahead, brighten it up, it doesn't matter.

JONES: Just turn the damn light on!

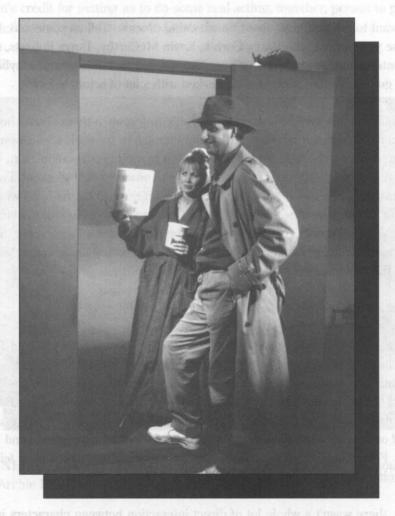
CONNERS: Enough moodiness!

(General laughter.)

CARR: I'm a film guy. But as we make these cinematic improvements, I can see myself drawn towards this medium. I think *The Pandora Directive* will be an interactive movie in the truest sense. It's a game, with game elements. But the medium is film-like, with the movie aspect as the key tool. I think it will be very inviting to people outside the computer game world.



JONES: Aaron's characters are written so real, and that's going to be important. I think the two women characters we have in this game are the strongest characters I've ever seen in this medium. Chelsee and Regan have different appeals, and they both seem so real on-screen that you're gonna have a tough time making a choice. You'll be saying, "Man! I wish I knew that girl." Twice. You're gonna have an attachment to these characters.



CARR: Even though we got great performances, I was worried about the beats, the pauses as the player makes choices. I mean, you could go get a coffee before you continue the conversation. But the performances are so consistent that you fall right back into the emotional element straight away. And that comes through the scripting and performances. (Looks at Conners and Jones.) And direction.

JONES: Fact!

CONNERS: (Laughs.) We love each other very much.

CARR: If the emotion is there, it's *there*. My wife can look at a 30-second trailer for *Ghost* and burst into tears.

RB: I want to ask you guys about the shooting process. Tell us some anecdotes. Because you worked with Barry Corbin, Kevin McCarthy, Tanya Roberts, some pretty interesting actors. What's it been like working with this group? Maybe you should go first, Adrian, since you've worked with a lot of actors before.

CARR: The actors loved the script. I was able to forewarn them about shooting on a "non-set" and the fact that not all the characters for each scene would be there to interact with. I'd talk to them, or listen to their conversations with Chris or Aaron. Barry Corbin would just say, "I don't know what it's all about. I'm just doing it." I think he was having fun. Barry also hit the nail on the head when he said you can't take the character arc all the way through the filming. It's impossible. So you focus on the character arc in each *scene*. The "scene" is the movie, and you keep that continuity. He was utterly professional, and I think he took to the process quite well.

RB: Chris, what was it like, working with Barry Corbin?

JONES: (Laughs.) Well, we asked him to be this NSA agent. I pictured Barry Corbin in my mind–I mean, I'd seen him on *Northern Exposure*. It's already a little intimidating to work with people who are just consummate professionals. Then the first scene we shot together, Tex was supposed to be grilled by Barry's character, Jackson Cross. I'm sitting in this chair, and he just came up and scared the *hell* out of me. (Everybody laughs.) Really, he looked through me and I just melted. Fortunately, that's what my character was *supposed* to do. I truly felt like I was going to die if I didn't answer him right. It was frightening.

At first, there wasn't a whole lot of direct interaction between characters in the filming process. For the most part, it was just getting one character in, blue screen, next character in, blue screen, and so on. But Adrian kept pushing us to do more scenes together, so the actors could draw energy from each other and all that. So I remember, we brought in our Chelsee Bando character. We'd been



shooting a couple of days, and we were doing our argument scene together in the Flamingo. I mean, it was an emotional, gut-level, duking it out kind of argument. And, my hell, I was just *ripped* the next day. I felt like I'd really broken up with somebody. There was an emptiness inside me. I had to keep telling myself, *This is not a real relationship!* It was the first time in all the years I'd been doing this that I felt such a total emotional drain. I was really depressed. And I think it's to Adrian's credit for getting us to do some real acting, together, person to person. Really, the whole mood in the studio was just *down*, man.

CARR: (Laughing.) Chelsee wouldn't talk to him for three days.



CONNERS: The scene I remember most vividly is the one where Jackson Cross kills Archie Ellis.

CARR:It was the first time we had Barry Corbin come on the set. What an introduction.

CONNERS: He just *dominates* that scene. It was like we let this evil essence into the studio. And we'd yell "Cut!" and he was just Barry Corbin again. The Archie

character is so sympathetic, so when Cross terrorizes him . . . it was like being tied up and forced to watch a serial killer do his work. We were all going, "No! No! Don't kill him!" (General laughter.) The mood on the set was just so oppressive that Chris and I went off and decided we had to figure a way to save Archie.

CARR: There was no way to save him in the game, at that time.

CONNERS: Not initially. But after Barry Corbin's performance in that scene—well, we just thought it was so traumatic that we had to give the player some way to avoid it. So we went back to the game design and wrote a whole new set of steps to save Archie.

CARR: I think the redemption scene is one of the best in the story, too.

JONES: There have been so many of these types of emotional experiences for me filming this game. In the past, you'd just say your lines. Whatever. Now, thanks to Adrian, we're getting that gut impact in a lot of the scenes and performances.

CARR: Of course, this is not an arcade game, zapping spaceships and the like. I mean, you don't have to be an *intellectual* to like our game. But we're appealing to people who are somewhat discriminating, who like a good story. It's a character-driven story. There's a lot of action in it, too, but the characters are the key. Our goal was to make the replayability aspect a pleasure. If a scene supplies a true emotion, you can watch it over and over again and enjoy it just as much, if not more, in the subsequent viewings. That's what I push for. I can sense it. I mean, we've had characters crying at the end of a scene.

RB: I thought that *Under a Killing Moon* was the first truly character-driven game I'd ever played. Tex Murphy was the first character that I'd actually "gotten to know" in this medium. But still, it was light entertainment. That emotional level wasn't there. This level of engagement you're talking about here . . . it would be an absolute first for this industry.

CARR: Don't get us wrong, though. It's not all dark and emotional. There's a lot of good humor in this game.

RB: Tex wouldn't be Tex if he didn't bang his head into stuff a few times.

Part Four: The Making of The Pandora Directive



JONES: We've tried to keep the humor. Remember, our template for great movies is *Casablanca*.

(At this point, Adrian Carr and Chris Jones are called onto the set to continue filming the "Tex versus Black Arrow Killer" rooftop fight sequences. Aaron Conners and I wander back to his cubicle and continue the conversation.)

RB: I'd like to hear your take on some of the topics we've touched on so far. What's it like working with an experienced Hollywood director like Adrian?

CONNERS: Well, first of all, it takes a *lot* of pressure off Chris (Jones). Now, Chris is free to focus on acting and not worry about directing. Plus, Adrian's talent and experience have helped us reach an entirely new level. *Killing Moon* was a really good game with a lot of good stuff in it, but of course there was plenty of room for improvement.

RB: Well, the sales figures (more than 450,000 copies of *Under a Killing Moon* sold) show that somebody out there likes it. But you see it as a learning experience?

CONNERS: Chris and I both cut our teeth on *Under a Killing Moon*. Chris has been doing games for quite awhile, but this was such a different format for him. We both learned a lot about interactive writing and interactive game design. We went into *The Pandora Directive* with a clearer sense of the parameters. Having Adrian Carr as director helped a lot because we could focus on what we wanted to do. I have *no* desire whatsoever to direct, but I do like the design phase, and I like the writing, obviously.

RB: Anyway, the marketplace has the final say. It must have been pretty gratifying to win all those awards, too. Apparently, you did *something* right.

CONNERS: No way. It was a total artistic failure. (Laughs.) We looked carefully at *Under a Killing Moon* when we were done. Overall, we were honestly very pleased with it. Sure, some of the performances were weak. But it was so far above what we had done before—what *anyone* had done before, in our opinion—even with weak acting it was better than anything in our genre of the interactive computer game. That's what bothered me most about some of the reviews. They weren't comparing us to our *peers*. They were trying to compare us to the movies, which is still a much more sophisticated medium right now.

RB: And better-funded.

CONNERS: Exactly. We can't win that comparison yet. That's why I don't like the term "interactive movie." It implies that it's just like a movie, only better. Now, I think the interactive *experience* is better, myself. But we can't possibly compete with Hollywood in terms of production budgets yet. Reverse the situation. If you gave our budget to some movie producer, he'd be hard-pressed to do any better than we did.

RB: If he did anything half-way decent, he'd be hailed as the next Quentin

CONNERS: (Laughs.) Right. So we don't feel *too* bad. The constructive criticisms were well-taken, but the comparisons weren't entirely fair. I mean, look at a movie like *Clerks*. Everybody raves about what the guy did with his shoestring budget. You don't have critics saying, "Hey man, this *sucks* compared to *Casablanca!*"

RB: It seemed that some people–reviewers included–didn't quite hook into *Under a Killing Moon*'s sense of humor, either. But the real linchpin of the game was Chris Jones as Tex Murphy. OK, maybe he's an amateur actor–but he truly *is* Tex. Reviewers who *do* like the game agree that they've never seen such a likable, well-developed central character in a computer game.

CONNERS: Yes, Chris Jones is *born* to be Tex Murphy. (Laughs.) The funny thing is, we won a couple of reader's polls for Best Acting. In fact, one magazine now calls its annual acting awards "The Murphys" in honor of Tex. Overall, I think the quality of acting was pretty good–and certainly good enough within the framework of what we were doing, taking a tongue-in-cheek approach to the detective genre.

RB: Ah, well. You can't please everybody, I guess.

CONNERS: Again, *Under a Killing Moon* stepped into untested waters. But the public response has been so overwhelmingly positive. Gamers see it for what it is. I've seen *thousands* of comments on the Internet and the mail-in registrations cards, and I have not yet seen one that says, "I didn't like *Under a Killing Moon* because the performances were weak." The few complaints were mostly technical in nature, RAM problems and that sort of thing.



RB: You also wrote the novelization of *The Pandora Directive* for Prima's Proteus line of game-based fiction. How did that process work?

CONNERS: I actually wrote the novel before I wrote the game, so I wasn't writing around puzzles. All I wanted was a good story. I hope it doesn't feel like a novel based on a game. I wanted to get into the character development, internal things that wouldn't be on-screen. I've read other game-based fiction, and it was like, "I went over here and found the sword behind the rock, then I slashed the creature three times across the head and once in the foot," et cetera. You can see the game in the book, and I didn't want that.

RB: Well, the Tex Murphy series is so character-driven, based on Tex's persona. That's what you want to focus on. I suppose you want *some* fist fights and stuff. But the real fun is hearing Tex think and talk. For me, I got the biggest kick out of just clicking on things, waiting to hear what Tex had to say about this or that object.

CONNERS: That's the fun thing for me. Chris had invented Tex, but hadn't completely defined him yet. So I got to help create his personality. For example, I wanted Tex to have married the girl from *Mean Streets*, then gotten divorced, because I was recently divorced, and I could write from my own perspective. That helped me get a handle on Tex. That experience characterizes him–not really a bitterness, but a disillusionment with love.

And yet there's a desperate hopefulness at the same time. Underneath it all, Tex is an optimist, but he shrouds himself in pessimism because it will soften the blow when things don't work out for him. That defines who Tex Murphy is for me, and it's a fun attitude to write. You catch these little glimpses of Tex working really hard, yet at the same time trying to be cool and detached. I try to work in hints at something a little deeper, but on the surface Tex is trying to be as world-weary and hard-boiled as possible.

Working with Chris is so great in this way. Chris has really defined Tex Murphy to the point where it would be hard to imagine anyone else playing him.

RB: OK, let's get back to *The Pandora Directive*. How did you hook up with Adrian Carr?

CONNERS: Catrine McGregor, our casting director, recommended Adrian. He came and talked to us, and we liked him immediately. The plan was for Adrian to

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direct only the major stars—Barry Corbin, Kevin McCarthy, John Agar, and Tanya Roberts. We found that working with name actors on our own was uncomfortable—we didn't know how to handle them, exactly. Some actors are confused by the situation (*i.e.*, shooting against blue screen with few props), or they don't entirely respect or understand the computer industry or what we're trying to do.

So Adrian was going to handle the big names. But we wanted to get him acquainted with our setup first. So we decided to warm him up with a mid-level character, someone who's not a big star but still an experienced actor. We brought in Chelsee first, played by Suzanne Barnes. Adrian directed the shoot. Chris was so impressed with Adrian's work, and it was such a big load off his shoulders, that he said, "Yeah, uh, well, it'd be OK with us, I guess, if you wanted to direct the





other actors too." (Laughs.) We decided we'd still direct all the low-level subsidiary characters. Of course, we're doing some of *those* characters right now, and you noticed that Adrian's in there directing those shoots, too.

RB: So you eventually decided to let Adrian do the whole show.

CONNERS: Yeah, and he's been so great. We hit it off really well.

RB: OK, let's talk about the story itself a bit. What do you see as the heart of *The Pandora Directive*?

CONNERS: Regardless of all the new options and play variations we have in this game, the crux of the story is the relationship between Tex, Chelsee, and Regan. Chelsee is deeper and more developed than she was in *Under a Killing Moon*. She's more complex. She's turning 30 years old, and that bothers her–she's 30, she's single, and she feels like she's not doing anything productive. Tex's reaction to her somewhat erratic behavior initiates the action. He can't really understand it–he's older than she is, coming up on 40, in fact, and he's thinking, "What's the big deal with 30?" This leads into the story pathing.

RB: We mentioned the various story paths earlier, but why don't you talk about them a bit more.

CONNERS: Well, there are three different paths you can pursue through the story. Each path is initiated by how you handle Chelsee at the very beginning. To me, that's the best way to handle branching to different story lines. In real life, people don't always make conscious choices to go one way or another. It's more often a case of following a path you've really already selected due to choices you made in the past. You don't generally see the fruits of your choices immediately. To me, it's very logical and realistic. In *The Pandora Directive*, you face a choice with Chelsee early. After you make your initial choice, you have a couple more chances to alter your path or reiterate your initial attitude. So your ultimate path is not something you just stumble onto or select arbitrarily. In essence, you have to select it three different times to make it final. You have to actively pursue that attitude.

So if you want to be on the "A" path in *The Pandora Directive*, the one where you'll do anything to win Chelsee's love, you have to be consistently understanding with her. It doesn't mean you have to be overly kind or deferential. You need to be able to say, "Look, I care about you, and I know you're going through

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a hard time. I can't really help you, so why don't you go off by yourself, think things through? When you're ready, I'll be here waiting for you"—which is exactly what she wants to hear, though maybe she doesn't understand it at the time.

When you make that choice in the game, the first flag is set. At that point, Chelsee's response is just, "Thanks, that's a nice thought." But then she comes back to Tex several days later and says, "You know, I was really thinking about that thing you said about still being here when I come back"—which is to me a real thing! It's happened to me dozens of times, you know, where you throw off some comment without really thinking, and yet it totally influences your relationship with someone. So Chelsee says, "We're you really serious about that?" And of course Tex can say yes, or no, I was just saying what you wanted to hear, or whatever. But if you make the right choices, you get to follow the "A" path, where Tex can actually get the girl if you play your cards right. If you're erratic in your choices, you end up on the "B" path, the typical Tex path. Of course, if you're actively antagonistic, and you rile up and offend every person you meet, you end up on the "C" path, the *film noir* path. Again, it comes down to Chelsee. She has reason to be upset with you, and you can either apologize and try to smooth things over, or you can say, "Look, dame, take me the way I am, or not at all."

So these aren't just random choices, like little covered traps for people to fall into. We're letting you choose your own destiny.

RB: Talk about the different attitudes in the three paths. The differences are quite substantive, aren't they?

CONNERS: Tremendous differences.

RB: So we see a range of acting from Chris Jones, and significant differences in tone from path to path.

CONNERS: Well, we're really looking forward to working with that once we get the game assembled. It's gonna take some tweaking. Tex's voice-overs—the "end of day" overview monologues, what I call the "bridge" voice-overs—set the tone perhaps more than anything else, because they show Tex's state of mind and summarize the story's action and progress. We have three different voice-overs for each juncture, one each for the A, B, and C paths. The A is more optimistic, wonders how Chelsee's doing, et cetera. The B path is more typical Tex, he's up in the air, and then he meets the Regan character and isn't sure if he should get involved with *her* because he doesn't know what's going on with Chelsee. And then there's the C path, which is very dark.



We decided to explore the pathing idea after reviewing *Under a Killing Moon* in hindsight. The game started out dark and ominous—World War II footage, the recovery of the relic, hooded figures, blood cults, *cool*, *a Maltese Falcon kind of thing!* The Colonel comes into Tex's office, they have a hardbitten exchange—and suddenly Tex falls over in his chair. Some people didn't like that, and said things like, "From then on, I couldn't take this game seriously." Of course, that was exactly the point. The slapstick, the tongue in cheek humor, we didn't *want* people to take it seriously, we wanted to have *fun* and *entertain* and poke fun at the genre. The mystery of the story was important, but secondary.

RB: That's a fine line to walk. When I think about it, some of my favorite movies do that. They make you laugh, yet they maintain a sense of menace, some undertone of something going on that poses a threat to the protagonist. For example, *Raiders of the Lost Ark* both honors and pokes fun at its "Saturday matinee serial" genre. *Annie Hall* makes fun of love and yet honors it. Even things as goofy as *Ghostbusters* has a nice mix of comedy and menace. The *CGW* reviewer complained that you were trying to have it both ways in *Under a Killing Moon*. It made me think, "He doesn't get it. That's the *point*." You're taking a genre, updating it, having fun with it. That doesn't mean you can't have a serious story working with it, too, with real tension and real menace.

CONNERS: Yes, that's how we saw it. But this medium lets us be more flexible. In *The Pandora Directive*, you get a separate serious path. (pause) Not that there isn't any *humor* in the "C" path, but it's much *darker* humor. Tex's overall attitude on the "C" path is, "I'm in it for myself."

RB: Oh, you'd hate to lose that aspect of Tex. Because he has some of the greatest put-down lines in *Under a Killing Moon*. I'd try all the conversation paths, just for fun. And some of the best ones were the darkest ones.

CONNERS: (Laughs.) It's true! There were a couple of lines that I just loved. One was with Francesca. Remember, she hired him to get the dirt on her husband. Tex comes in and she says, "Do you have the evidence for me?" And he says, "Get off my back, you old hag. I'll let you know when I've got it." (Laughs.) Chris's delivery was so great, and it was so out of the blue, you know? I used to just laugh myself silly when that line would come up.

But in *The Pandora Directive*, it's more of the other characters insulting Tex. He gets his little barbs in, but he's not really abusive. They heap a lot of it on him.

RB: It should be interesting to see how this multiple pathing goes over with the audience. I've seen it done before, but never to this extent. I mean, this pathing is based on character motivation, using attitude in a psychologically sophisticated way.

CONNERS: There are over a dozen unique scenes different between the A path and the C path. We will have some alternate solutions to puzzles on the different paths. But more important, as I see it, are the different interactive and movie sequences you can trigger on each path. These scenes emphasize different romantic interests, too. On A, it's Chelsee. On C, it's Regan. We have seven endings, depending on your path and choices.

RB: Seven? They told me six.

CONNERS: We just came up with the seventh ending. There's the A ending, where Tex wins Chelsee's love, which is the toughest one—you have to find the A path, then stay on it. It's a very satisfying ending, my favorite one. Then there's the middle-of-the-road B ending, where you don't really commit either way. You end up saving the world, but you don't get the girl, you don't get money. Back where you started. Like I said, the typical Tex story. If you get on the C path and follow it all the way through to the end, Regan insists that you swear your allegiance to her near the end of the game. If you say, "Sure, I'm in," you confirm the C path which leads to a very dark ending. At the very end, you get another choice to play God, which leads to three separate C endings. So you have the true A ending, the true B ending, and the three true C endings.

Then there are two crossover endings, where you've been on one path all the way through but then either sell yourself out at the end, or redeem yourself. So you can be on the C path, and its been all dark and terrible, but when Regan says, "Give in to me!" at the end, you can resist her and redeem yourself to some extent. At the finale, Tex can save himself. On the other hand, if you've been on the A or B paths, and you give in to Regan, you go to a modified C ending, with a somewhat sullied reputation.

The way I figure it, 95 percent of the people who play will end up on the B path. But we'll let players know about the other paths with their unique scenes that put a different spin on the story.

RB: I hope people who enjoy the game go back and replay it, or at least replay some of the scenes. With *Under a Killing Moon*, I found that various branches of dialogue held some really hilarious one-liners that you might miss if you didn't go



back and try different dialogue options. The scene with Clint the bum in the Dumpster, for example ...

CONNERS: (Laughs.) There were some great exchanges of insults in that one.

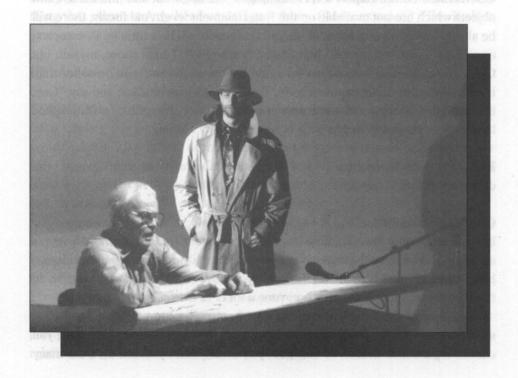
RB: Too many players just play to win, and miss out on a lot of fun.

CONNERS: We're also going to have an Expert level in this game, where you have no hints.

RB: As the writer of the strategy guide, I have to say I like that a lot.

CONNERS: (Laughs.) Yeah, a lot of game-players say to us, "Take it out of my hands! I can't resist the urge to cheat!" I think an Expert level is good for that small percentage of gamers, the hard-core gamers, who resent any kind of help or intrusion.

RB: It's a small but vocal minority. I get letters from these people complaining that my strategy guide gave them all the answers. Can you imagine paying \$40 or



\$50 for a game, then dropping another \$19.95 for the strategy guide, and *not* getting all the answers? Don't you have any self-control? Can't you stop reading, or cover up the bottom of the page, or whatever?

CONNERS: My only concern is that a lot of these people are the ones writing the reviews.

RB: (Laughs.) Good point.

CONNERS: There are some people here who don't necessarily want to put in a whole lot of additional work for five or ten percent of our gaming public. But, as you say, since it's such a vocal segment of our audience, I thought it was worth it. So I came up with a compromise. For the Expert level, we simply remove all the hints and reward you with more points for solving puzzles. Also, we place some objects in the game which are pretty much meaningless to the plot, but a lot of fun to find and manipulate.

RB: Excellent.

CONNERS: So the Expert level encourages you to go out and find these extra objects which are not available on the Entertainment level. And finally, there will be alternate solutions to some of the puzzles which will be a little more complex, as well as fewer "voice-over" hints from Tex himself. I hate those, myself, but Chris knows gaming better than I do, and he knows it's better to be softer than harder. So on the Entertainment level, Tex might face an obstacle and say, "Gee, if I just had a wrench and some sort of cutting device, I might be able to splice these wires, et cetera." In the Expert level, he'll say nothing.

RB: Let's talk more about what I consider the core of your games, the characterization.

CONNERS: You're looking at *huge* character development. I mean, we go so far into the characters now. Looking back in retrospect at *Under a Killing Moon*, it's surprising to me now how much people embraced the characters, considering how little there was actually on the screen, relative to *The Pandora Directive*. In the new game, you get to know everyone a lot better.

Technically, one thing I've done is try to get players to utilize more of each dialogue tree in the interactive conversations. In *Under a Killing Moon*, once you choose a particular branch of dialogue, you usually shut yourself off from many



other dialogue exchanges. In the new game, I've tried to link various branches of dialogue together in different ways. You get to explore more of each conversation, each dialogue tree. You get longer, more revealing conversations. You get to know characters better.

So we tried to make the most of what we had on film. In *Under a Killing Moon*, you had characters like Louie or Rook or Ardo, each of whom had a tremendous amount of scripted dialogue in the game. But unless you went through and replayed the scene a few times, you wouldn't see more than, say, one-tenth of each conversation. This time, I tried to loop the various branches of the conversation in a way that maybe half of each conversation is available in the first pass, ideally.

RB: You've told me that you find writing the object descriptions in each scene to be pure drudgery. But I hope we still get to hear Tex's observations about various objects. I find them not only amusing, but also quite revealing of his character.

CONNERS: (Laughs.) All the paintings were fun in *Under a Killing Moon*. Those, and the Electronics Shop objects were my favorites. I mean, a desk or something–well, you can only say so many things about a desk. But the objects in the Electronics Shop were so bizarre, and lent themselves to Tex's subjective interpretation. The artist finished the shop, then I just sat down and wrote the first thing that came into my head when I saw them. (Deepens voice.) "The Rodent Tracker 8000–Because They Never Build Up an Immunity to Bullets."

RB: And the Chris Jones delivery is so great on those.

CONNERS: That's another thing great about this new project. I didn't really *know* Chris going into *Under a Killing Moon*. Then we got to know each other pretty quickly. Like in that scene with Eddie Ching, where he's begging for his life. I wrote it because I knew Chris could do it, I knew *how* he'd do it, I pictured him clearly as Tex in that situation. "I'm in trouble, *woooooooo!*" I just thought that was so beautiful.

This time around, I know Chris-and Tex-so much better. It's a lot of fun, really, having that camaraderie. I have the luxury of writing for someone that I really know. That holds true for *all* of the returning characters. Louie, Rook, and Clint are all established. Chelsee gets deeper, but she's established from the first game. These are characters I invented. I've been around them so long, and gotten pretty comfortable with them. In *The Pandora Directive*, Tex's history with Chelsee is pretty obvious, even if you never played the first game. But their previous relationship gave me something to draw from, gave focus to the writing.



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RB: Hey, how tall are you?

CONNERS: I'm six foot five (inches).

RB: And how tall is Chris Jones?

CONNERS: He's six foot seven.

RB: Wow, I was way off last time. In the interview for the last book, I guessed six three and six four.

CONNERS: People are usually pretty surprised when they meet us.

RB: I guess they expect creative people to be short. I made the joke about the basketball team last time (in an interview for *Under A Killing Moon: The Official Strategy Guide*), about Chris Jones posting up and dunking on you.

CONNERS: (Laughs.) Of course, neither one of us actually plays basketball.

RB: Of course. OK, let's talk about the process a bit. You mentioned Barry Corbin earlier, how professional and striking he was.

CONNERS: He's *so* good in this game. He plays the bad guy so well. And I've always liked Kevin McCarthy a lot. *Invasion of the Body Snatchers* is one of my favorite sci-fi films. That was a lot of fun. I found out he vacations in the town where I was born in central Maine. We had some discussions about that. Yeah, it's been a great experience. It was nice this time to know we'd have the Hollywood talent *before* the writing began. Last time, they (Margot Kidder, Brian Keith, and Russell Means) came in late, and so their stuff was more cameo appearances. This time we have our stars as central characters.

RB: Make them earn those big dollars.

CONNERS: In terms of screen time, Tex is still number one in *The Pandora Directive*, followed by Chelsee. Then comes Regan, the Tanya Roberts character, and Fitzpatrick, the Kevin McCarthy character. Jackson Cross, Barry Corbin's character, has the fourth or fifth most lines. So yes, our stars have the most screen time this time. The street characters are important on the front end, but their role diminishes as you progress.

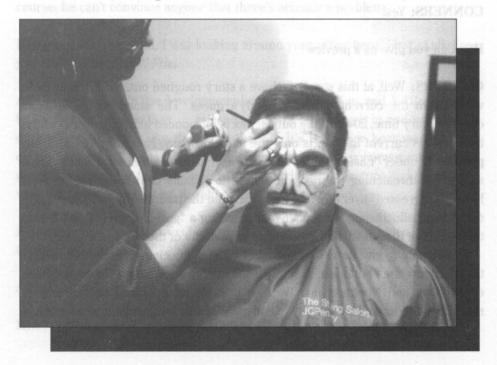


There are a lot more serious scenes, and probably not as much aggregate humor as in *Under a Killing Moon*. But the humor is a lot more adult in this one, I think. In *Killing Moon*, I was going for humor full on. That was the main objective, to make people laugh. One review said there were so many jokes in the object descriptions that it was more the rule than the exception. In this one, I don't stretch as far to make a joke about things that aren't naturally funny. Before, with a desk or a wall or a lamp, I was always trying hard to come up with something funny. Now, I don't even try. Save the humor for something that looks like it ought to be funny. I wanted more off-the-cuff stuff, instead of reaching so hard.

Of course, I'm biased, but I think *Pandora* is much tighter than *Killing Moon*. We really tried to make the humor more poignant and less silly and distracting from the mystery. Here, the story is more serious. There are morality issues. Tex has to make moral decisions.

RB: I hope we don't lose the Tex Murphy who picks up basketballs and slams into the wall, or who plays with his gun and accidentally tosses it out the window. Those were little comic masterpieces.

CONNERS: Oh, we've got Tex-isms in there.



RB: One of my favorite bits in *Under a Killing Moon* was Tex at the piano in the hotel room.

CONNERS: Originally, we were going to do "Chopsticks," but then I thought, hey, everybody can play "Chopsticks." It would be better if Tex could *kind* of play, but just play terribly. More than that, he would get the words wrong to the song. So instead of singing "Heart and Soul," he's singing "Hot and Cold." I was showing him how to play it, trying to play it just off, getting the chords but missing some keys. So Chris said, "Why don't you just do it?" It was classic Tex, really. He's the kind of guy who would sing the wrong words to a song.

RB: Or who just can't walk past a piano without sitting down and goofing around on it.

CONNERS: Right. He couldn't resist it. We have things like that in *The Pandora Directive*. That stuff usually goes in last.

RB: Here's the big question. Do you guys have plans for another Tex Murphy adventure in the works?

CONNERS: Yes!

RB: Can you give us a preview?

CONNERS: Well, at this stage, we have a story roughed out, though how close we stick to the current plot is anybody's guess. The story begins in Tex's contemporary time, 2043. At the outset, Tex is introduced to a "channeler," and is told that his current lifetime is only the latest of many. Naturally, Tex files this philosophy under "Easter Bunny, etc." But, as it turns out, Tex experiences some sort of life-threatening trauma, and when he regains consciousness, he finds himself "regressed" over one hundred years into the past. He doesn't know if he's dreaming, hallucinating, or actually experiencing a "past-life regression." It is in this period of the late 1920s or '30s that the majority of the story takes place.

I don't want to give away too much, but some of the elements involved include the murder of the Romanovs, Rasputin, the Fabergé eggs, Edgar Cayce, the Bank of England, and Nostradamus. We also plan on incorporating more complex multiple paths, as well as a variety of end-game scenarios. It should be a lot of fun.



RB: This story gives Tex a chance to break out of his world a little bit. Do you see more of the same in the future? Or maybe you see yourself doing some non-Tex games?

AC: Chris is really keen on doing something without Tex. He has an idea inspired by the old sci-fi film, "Robinson Caruso on Mars." He loves the idea of the shipwrecked survivor. This would be a real hard-core science fiction game. But that's just something we've kicked around.

Oh, one other idea for a Tex Murphy sequel. Chris and I are both big fans of the Thin Man series. One of the Thin Man episodes took Nick and Nora back to Nick's hometown to visit his parents. We thought it might be kind of fun to take Tex back to a high school reunion and meet his family. We'd really like to get Leslie Neilsen as his dad and June Lockhart as his mom. (Lots of laughter here.)

RB: Hey, Leslie Nielsen is his dad.

AC: Yes, he is. And then have some strange brothers and sisters. Tex's dad would be a retired security guard, worked at a big corporation for years, always wanted to solve a big crime, but nothing ever happened. But now he's convinced that something's gone wrong at this corporation, some big scheme going on. Of course, he can't convince anyone that there's actually a problem.

RB: Journalist that I am, I was looking around your office here. First of all, I see you have six tapes of *X-Files*.

AC: Everyone else in the development team is a family man, and *X-Files* is a little heavy for the kids. So they all ask me to record it. I bring it in and we watch it during lunch. I really like the show, though. It's been nice because we watch carefully to see what they do with music and lighting to portray a mood. Their production is closer to what we do than to a cinematic feature–tighter budget, working faster. So we found the show very informative.

RB: And now here's your bookshelf. You've got Ellery Queen, Vonnegut, Chaucer, Shakespeare ...

AC: (Laughs.) red a stationery encould to jour outhout a partial phillips on bib I o?

RB: . . . Lord of the Rings, Agatha Christie. Now there's an interesting mix.



AC: Chaucer and Shakespeare were from college. Right now, I've got A Midsummer Night's Dream next to my bed. I love to read his stuff. It's magical to me. And Lord of the Rings is still my favorite. Tolkien just has this amazing ability to take you out of assessing the book as a book. That's my problem with almost everything else I read—even Vonnegut, Tom Robbins, some of the real entertaining writers who take you in and out of reality. Tolkien is such a pleasant escape. He puts you somewhere else and keeps you there. Agatha Christie is a little too formulaic for me, although I think Murder on the Orient Express is the greatest murder mystery of all time. I don't have any of my Sherlock Holmes here; I keep it at home where I can read it.

RB: I realize I've neglected to ask you something that a lot of people are curious about. From a process standpoint, how do you go about putting together the script for something like *The Pandora Directive*? I assume you start with a story, then expand that into the basic screenplay (see Appendix A) that scripts the cinematic segments and interactions. Where do you go from there? How did *The Pandora Directive* develop and evolve as a writing project?

CONNERS: The Pandora Directive was a lot easier to put together than Under a Killing Moon. Back then, we didn't know what we were doing. On this one, we had the parameters set, and we weren't going to play with the engine much. So we had a pretty good idea of how much conversation we could put in, how much VR engine stuff, and so on. Whereas Under a Killing Moon started as a narrative story that didn't concern itself with puzzles and such, The Pandora Directive was set up very carefully with the whole interactive picture in mind—what the introduction, ending, and major plot points would be.

So I started with an outline. I've compared notes with Adrian Carr, who has done a lot of screen-writing himself, about approaches to a script. His philosophy is to see the story from the perspective of the hero. Mine is to take it from the perspective of the bad guy. Because the hero isn't the one who initiates the action; the action's already been initiated when the hero stumbles onto it. We see the pieces of the puzzle as they're revealed through his eyes. So for me, it works best to say, "Well, what did the bad guys do? What were their motivations? What actions did they take, and how is it resolved in the end? Then I bring the hero, because for me, he's just the link between the viewer and the action.

So I did an outline listing who the major players were, what they had done *prior* to the start of the game's action, and then what happens once Tex becomes involved. I outlined the plot day by day, calling out the action and bits of information revealed in each day. At that point, still in outline form, we looked at

the days, asking ourselves how much game-play we had in each one, making sure each day gave you plenty to do. So the story was done just like you'd do a research paper—create a basic outline, divide it into five acts, each with a plot point, et cetera. This was done long before we introduced the entire cast of characters or put in puzzle elements. It worked very well, actually. The story evolved quite a bit over time, but always within the framework we established. So instead of lopping off entire sections of the game, as we had to do with *Under a Killing Moon*, we just made adjustments within the five-act framework. The size of the game didn't fluctuate; it was more just filling in the pieces. It was a *lot* more organized.

Eventually, we got to the point where we knew the basic activities of Malloy, Fitzpatrick, and Cross. Then we introduced Regan. Chelsee's part was on the side, because it wasn't really essential to the ultimate plot. The street characters were added last because they're more for flavor than anything else. Once I had the basic story elements down, we filled out the cast. The story itself changed quite a bit. It was going to be about aging, the fact that these men were going to be from the original 1947 Roswell project. It changed in increments, then we added the second spacecraft. Once we figured out what everyone was trying to get to, the Pandora device, well, it becomes a race to get there.

So that's the basic process. We did the outline first, fleshed out the story line, and then added the characters. The puzzles came last, after we'd set up the framework.

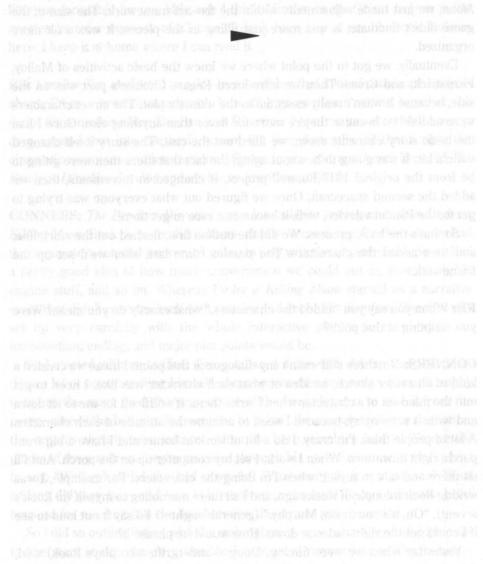
RB: When you say you "added the characters," what exactly do you mean? Were you scripting at that point?

CONNERS: No, there still wasn't any dialogue at that point. I mean we created a kind of character sketch, an idea of what each character was like. I need to get into the mind-set of a character when I write them. It's difficult for me to sit down and write a screenplay, because I need to assume the attitude of each character. A lot of people think I'm crazy. I do a lot of work at home, and I have a big front porch, right downtown. When I work, I set my computer up on the porch. And I'll sit there and talk to myself when I'm doing the characters. For example, I was writing Rook a couple of weeks ago, and I sit there mumbling to myself (in Rook's accent), "Oh, it's you again, Murphy." (general laughter) I'd say it out loud to see if I could get the right cadence down. How would he phrase it?

Yesterday when we were filming, Doug (Vandergrift, who plays Rook) said, "My character seems to say 'I suppose' a lot." That was intentional, because I try to get distinct verbal mannerisms for my characters. Like Rook, who's constantly

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in a state of pique—"Oh, I *suppose*" or "I *guess*"—and constantly put off. I was talking on my porch in Rook-ese. Writing these games, I find I really have to get inside the head of all these characters, because even subsidiary characters can have a lot of lines, what with all the branching paths even in a single conversation, and all the "Ask About" responses. Whereas in the novel, say, I write the world and its characters as seen through Tex's perspective. Games are a lot less linear, though; I can't just look at things through the eyes of the protagonist.

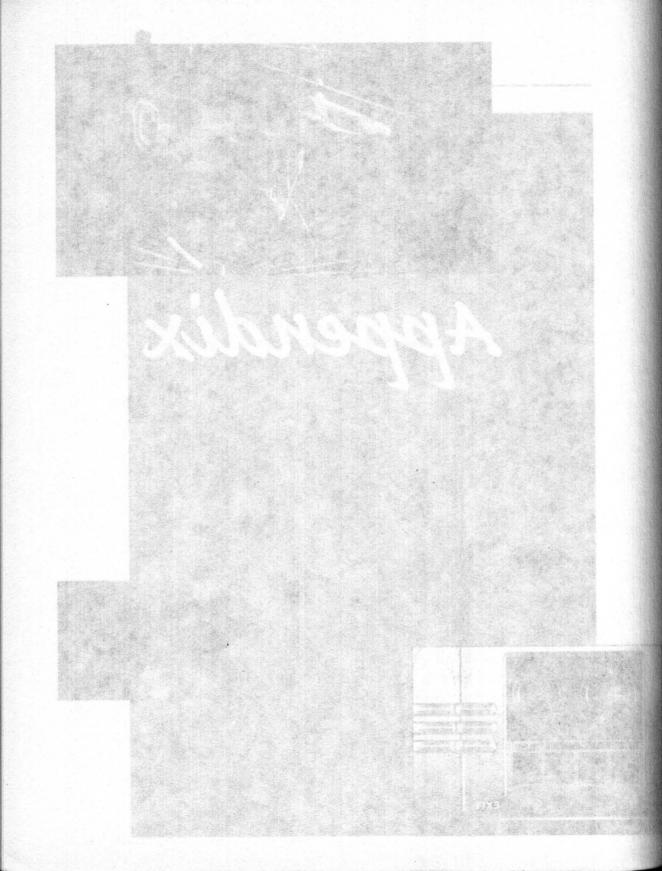




Appendix







ere's an interesting relic of the design process for *The Pandora Directive*. Two years ago, shortly after shipping *Under a Killing Moon*, codesigners Aaron Conners and Chris Jones began to discuss ideas for a sequel. After roughing out a basic story, Conners developed it into his novel, *The Pandora Directive* (Prima, 1995)—which became, in essence, the first draft of the game script. As Conners was writing the novel, he funneled chapters to Jones, who put them into screenplay format, made his own notes, and passed them on to Scott Yeageman, a Hollywood script doctor hired by Access as a script consultant. Yeageman added his own touches, and the final result was a movie-length screenplay.

What follows is the opening of *The Pandora Directive* as originally conceived by the process described above. The final shooting script—the spoken lines and actions that actually appear in the game—was written by Conners, and it turned out considerably different from the "alpha" script. This first script fragment gives you an idea of how far the story developed from its early stages. For an even more extensive (and entertaining) look at the story's first version, I highly recommend that you take a look at Conners' novel. Again, it was written before the game itself was developed, so it's a true novel, rather than a "novelization."

SCREENPLAY

The Pandora Directive: The Official Strategy Guide

codesigners Aaron Conners and Chris Jones bega:NI 3DA7 discuss ideas for a sequel. After roughing out a basic

INT. DORM BEDROOM/SAN FRANCISCO TECHNICAL UNIVERSITY - NIGHT

Shoriny sitter supplies thater a Alming of

IN PITCH BLACKNESS...

SAN FRANCISCO, 2043 m muo aid obam "tamto"i yalunaama anti

. . . Angling now, graduating from total darkness to shadows of gray. A YOUNG WOMAN in her bed, her back toward camera. A profound stillness holds us. Now discover a MALE FIGURE DRESSED TOTALLY IN BLACK, quietly searching for something on a dressing table by the window. He opens a squeaky drawer and accidentally bumps something off the table.

CLOSER ON BLACK FIGURE . . .

... wheezing a maniacal laugh, he glances over his shoulder and emphatically puts a finger to his mouth ... SHHH.

INTERCUT SLEEPING WOMAN . . .

... not the slightest movement.

... Choking down suppressed laughter. Now a mercurial shift in attitude as he suddenly grows impatient, working with more fury, pulling and pushing, knocking more objects over . . .

INTERCUT YOUNG WOMAN . . .

... Still no reaction to all the clatter.

BACK TO BLACK FIGURE . . .

... Completely enraged now, he sweeps all the objects off the dressing table in one clean stroke. With portent, he slowly approaches the sleeping woman.

BLACK FIGURE

(bristling with sarcasm)
Guess I should learn to be more careful. Did I wake you?

(NO RESPONSE)

BLACK FIGURE world and a strong of the stron

I didn't think so.

CLOSE ON YOUNG WOMAN NOW . . .

... and her opaque, motionless eyes, fixed and dilated. It only now becomes evident that the young woman is dead. A small coagulated trickle of blood hangs at the corner of her mouth.

BLACK FIGURE

CHELSEF BANDO, late 26s, atteactive, well do (gniunitnos) on ler her looks

Idul boo... Sleep tight ... pleasant dreams. To boling a sed edd usor evisorsh

As the Black Figure's hand closes his victim's eyes, the echo of his laughter sall lingers and we . . .

FADE TO BLACK word on the beautiful submitted that it is a content of the content

ROLL OPENING CREDITS . . .

FADE BACK IN: 10 source is diducted by vibrock and (88 oets) XTKIMA I ELLOCA

EXT. CHANDLER AVENUE/SAN FRANCISCO - NIGHT

ESTABLISHING as a violent thunderstorm is in progress. Steam rises from vents in the sidewalk. Footsteps are heard in the background. Now A FLASH OF LIGHTNING reveals GORDON FITZPATRICK (60ish). A dapper, erudite gentleman. The elder statesman type. He wears his signature bow tie and carries a pearl handled cane.

FITZPATRICK'S POV - BREW AND STEW DINER . . .

... as he approaches the front doors of the diner and pushes them open.

INT. BREW AND STEW - NIGHT (CONTINUOUS)

Fitzpatrick circumvents the Brew and Stew crowd and settles into a darkly lit corner booth near the back. He lights up a cigar as he surveys the local clientele with a discerning gaze . . .

INTERCUT...

TEX MURPHY, the main character of the story. In his late 30's he fashions himself after the hard boiled detectives of the nineteen thirties. Despite various shortcomings, which include a perpetual state of financial indebtedness, he has managed to crack some major cases.

CHELSEE BANDO, late 20s, attractive, well dressed. But don't let her looks deceive you. She has a mind of her own and is always ready for the good fight. Chelsee owns the newsstand across from Tex's office. She is a mutant but looks like a norm.

ROOK GARNER (58), Rook is a mutant and the crusty hard nosed owner of the local pawn shop. Underneath his abrasive manner is a man who is willing to help others if they don't mind listening to his mostly caustic, and painfully honest, lectures.

LOUIE LAMINTZ (also 58), the friendly, philosophical owner of the Brew and Stew diner. His facial features show severe mutation. Perhaps this is why he is so empathetic to others.

And STELLA (THE WORKING GIRL) (35), who wears too much make-up. She also realizes that her best years are behind her and it reflects in her cynical attitude.

Tex Murphy and Chelsee Bando sit at a table near the front door as Rook belly's up to the bar and converses with Louie (who plays bartender tonight). Stella, the working girl, sits all by herself at the far end of the bar, staring into her rum and coke.

CHELSEE

... I turn thirty tomorrow, Tex. Did you know that?

TEX

(toasting her)

Happy Birthday.

(sips his drink)

I was just thinking to myself you don't look a day over twenty-five.

CHELSEE

Look II you really don't want me to led (alims a) woo a seeled) that

... Liar. (beat) Feels like I'm stuck, yuh know? I can't even remember the last time I was surprised by the study and school something. Can you?

What also TEX

(he can) (he can)

Last time I was surprised was you.

(fumbling now) the of least the way and shall said

What I mean is, I'm surprised, well not surprised, but . . . but glad that we're such good friends.

Chelsee smiles into her drink.

CHELSEE

I was thinking of maybe moving to Phoenix.

Tex feigns an indifferent nod.

CHELSEE

as she uses an (continuing) which wildings the same and all unit

... An old college friend lives there. She says it's real nice. The change would probably do me good ... don't you think?

The Pandora Directive: The Official Strategy Guide

ESTAPATRICAS ESTAPATOR TEX

(sarcastically)

... Sounds great. Square dancin', ten gallon hats, huntin' armadillo . . .

CHELSEE

... Macho yokels with names like Tex.

A wisp of a grin flickers at the corner of Tex's mouth.

CHELSEE

(continuing)
(half joking now)

Look if you really don't want me to leave just say so.

Tex cocks her a curious look but Chelsee dismisses her own revealing comment with a flickering grin.

decrees one. She has a mind (TEX) own and is all off a ready for the good fight.

(changing the subject)

Arizona's not as tame as you think, Chels'. Remember the Black Arrow Killer?

CHELSEE

He was caught over a year ago. And it wasn't Arizona, it was Nevada.

COURT ANGINEZ GISO SELECTEX GER AGMOST comes of the Reen and

Same diversity... Ruth.

CHELSEE

and street a What? wrongstrated to provide a first first we but the relief but no surgictive T

TEX

Ruth, Nevada. Presumably, that's where his killing spree ended. But it started in Arizona. Somewhere 'round Kingman.

(lighting a cigarette)

'Course who's to say they got the right guy. The suspect hung himself in a jail cell with his own shoe laces. I don't think they ever got a full confession.

(taking a drag)

Yuh never know.

CHELSEE

Thanks for all your concern . . . Personally, I choose to believe he's long departed Arizona and is dead.

INTERCUT FITZPATRICK . . .

. . . as he orders a drink from THE WAITRESS, his full attention now on Tex and Chelsee's conversation.

BACK TO TEX AND CHELSEE . . . discolarly less carrot soll low used qui soloig soll?

TEX

... What about the murder of that coed last week at the university? Same M-O.

Chelsee runs her finger around the rim of her vodka tonic.

CHELSEE

(matter-of-factly)

That was a copy-cat, my darling.

Yes alances over to the bur to find Rook and AXIT authorat him.

(backing down; raising his hands, surrendering))

Oh . . . Okay.

CLOSE ON CHELSEE

... as she gazes out the window, slightly melancholy.

BACK TO SCENE

Tex doesn't know what to say. Chelsee looks at her wristwatch.

of I was CHELSEE would use of a only served I

... Rain's letting up. I'm going home.

She moves to exit.

TEX

Big date, huh?

Chelsee throws her purse over her shoulder and looks down at Tex in a distinctly caustic manner.

CHELSEE

Oh yeah. Cary Grant and a pint of Haagen Daz. Hold has seed as me down.

She picks up her vodka tonic and drains it.

CHELSEE

(continuing) and to replantate end two sets and W.

See vuh later.

Tex weighs a self-deprecating look as she exits. I become regard and appropriately

ROOK

(off camera)

What a schmuck!!

Tex glances over to the bar to find Rook and Louie staring at him.

TEX ((mahabaanas

(defensive)

What???

INTERCUT ROOK

ROOK

You call yourself a detective? Figure it out.

INTERCUT FITZPATRICK | Blazelo stolds | eloli go ego aped wold

... noticeably interested in the fact that Tex is a PI.

BACK TO SCENE

Market bine alone LOUIE observings and inition a visite

(as he wipes down the bar)

... What shall it profit a man, if he gain the whole world and loses his soul.

TEX

(indignantly)

I haven't lost my soul.

ROOK

The closest thing you'll ever have to a soul just walked outta here, schmuck-head.

(turning to Louie)

That was a good one Louie but the part about, "... gain the whole world," it don't apply. In Tex's case it should be, "... owes the whole world."

TEX

Don't worry Rook, you'll get your money.

ROOK

(an incongruous grin)

Yuh owe me three-hundred bucks.

TEX

(piqued)

I owe you two-fifty.

thoughts are in LOUIE assure who as their now sent and

Forget about it. Don't make me throw both yuh outta here.

(to Tex)

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Now hear me on this . . . I think of you like my own IT TO HEAD flesh 'n' blood, Tex, but you do too much thinkin' with your head, 'stead of listenin' to your heart. Know what I mean?

(beat)

The woman's turning the big three-zero, son. Granted thirty's nothin' to a couple ol' dogs like Rook and me . . .

ROOK In the state of the state

(sotto)

... Thirty, dat's Louie's age in dog years.

LOUIE

(with a smile)

Shut up, Rook.

(back to Tex)

... but to Chelsee, turning thirty is a traumatic thing. Capice?

ROOK and Joseph Book and Joseph Book of Service and I

It's plain as the nose on your face, Tex. You don't wake up yer gonna lose her. Or worse yet, someone's gonna steal her away.

TEX THOU I SEE THE SECOND SECO

Like who?

ROOK

Like me, maybe.

TEX

That's pathetic.

ROOK

It's true. You don't know squat!

TEX

Look, all I know is that every time I ask her out she turns me down.

STELLA

(interrupting)

Maybe she doesn't like you that way.

He bought you a Bourbon. XOOR

(nettled)

Tex is impressed . . . although suspicious to the select Sem seusch

no ots seve the real STELLA of as a new cub readocomps won softens till

It's either love or money. One or the other. Nothin' personal, Tex, but yer not exactly Adonis. And God knows you ain't rich. 'Sides that yer probably too old for her.

drop but did I overhear someon XOOR in were at 1991 and only

Who asked you?

to Louie)

She's got a lotta nerve, stickin' her nose where it's not invited.

Louie simmers Rook with a sympathetic nod as Tex weighs her advice.

STELLA britanische at langelet

... Thought I'd offer my two cents worth along with everyone else. Now if you'll excuse me, gentlemen, I've gotta get back to work. As Stella leaves money for her drink and crosses out...

Fitzpatrick reaches into his coat and pullses MOOR debooks

What the heck's she know about love? Tex's deep thoughts are interrupted by THE WAITRESS as she sets a drink down on the table in front of him.

WAITRESS

It's from the guy over there in the corner booth.

TEX

(quizzically)

He bought me a drink?

WAITRESS

He bought you a Bourbon.

Tex is impressed . . . although suspicious.

Fitzpatrick now approaches, drawing on his Cuban cigar. All eyes are on Fitzpatrick.

FITZPATRICK

(offering a handshake)

The name's Gordon Fitzpatrick. I don't mean to eaves drop but did I overhear someone say you were a detective?

many weapon as TEX and selection as a supplied a hope when it

(weighing his curiosity)
That's right. I'm a licensed Private Investigator.

FITZPATRICK

Delightful. It's a pleasure indeed to meet you . . .

everyone else. Now if you'll excus XIT, wantermen slies

(shaking Fitzpatrick's hand)
Murphy...Tex Murphy.

Fitzpatrick reaches into his coat and pulls out a checkbook.

FITZPATRICK

Have you ever done any work locating 'missing persons'?

ROOK Manage and untriplied

(jumping in) washing back and only near that

You kidding? He's the best. Tex stops Rook with a cold squint.

Tex takes a Cabesa Maria TEX hts it Ager and away a road puft

(turning to Fitzpatrick)

Sure . . . I can do that.

FITZPATRICK

(indicating checkbook)

Perhaps then we can do some business. A great weight is lifted. We can see it in Tex's ever widening smile . . .

TEX

I think maybe we can work something out . . . By all means. My office is just around the corner.

INT. TEX'S OFFICE - NIGHT must anihar sew I switzered in territorial

Light shatters the darkness as Tex opens his office door and flicks on a light.

Tex hastily straightens up the room, tossing an empty bottle of cheep whisky into the waist paper can, and removing a box off one of the chairs . . .

It has it's moments. But don't kid vXTTelf, it's not quite

Have a seat, Mr. Fitzpatrick. Please.

Fitzpatrick looks the room over with a transfixed gaze. Now he takes his seat.

FITZPATRICK

... Like your office. The ambiance is very authentic. (glancing around)

It reminds me of one of those detective movies I used to watch as a boy.

(looking Tex straight in the eye now)
Any minute I half expect to see Sam Spade walk through the door.

(relighting his cigar)
But then who needs Sam Spade when I have Tex
Murphy right in front of me.

Tex reciprocates with a smile.

TEX

Solving other peoples problems . . . that I'm good at. (mostly to himself now)

Wish I was half as good at solving my own.

tribiew leens A FITZPATRICK ob use ow neda acades!

Have you always wanted to be a Private Eye?

TEX

As far back as I can remember.

When all the other kids were logged onto Sesame Street Interactive, I was reading Hammett and Chandler.

FITZPATRICK

Must be quite an exciting life. I appear out our energy will be a second our energy with the second out of the second ou

TEX

It has it's moments. But don't kid yourself, it's not quite like the movies . . . And it sure as hell doesn't pay very well . . . but it suits me.

FITZPATRICK

Hope my cigar doesn't bother you. Afraid these Cubanos are a terrible addiction that I really can't

Fitzpatrick wheezes slightly.

Any minute I half expect to see SarX3Tude walkenowned

I've always wanted to make a terrible habit of smoking Cubanos.

FITZPATRICK

Ah . . . a man who knows his tobacco.

(offering a cigar)

Here, be my guest.

Tex takes a Cubano. Fitzpatrick lights it. After enjoying a good puff...

ness does redain the faces from one XIT calcille good

If I were a woman I'd think you were trying to soften me up.

(another puff)
So what can I do for you, Mr. Fitzpatrick?

FITZPATRICK

(focusing now)

. . . I'm trying to locate an old acquaintance. His name is Thomas Malloy, Dr. Thomas Malloy. Until recently, he lived at the Ritz Hotel . . .

TEX South Surgery as a second south of the surgery of the surgery

I live at the Ritz.

FITZPATRICK

Really. Do you know him?

confirmation and at TEX at each mercular base in his brahen?

(weighing it) world south at the progressor of canada

Sorry . . . can't say I've ever heard of the man.

FITZPATRICK

It's quite important that I find him.

address (beat) Malley could suppose the reached

Before I retired I was a research scientist and worked quite closely with him. But about 20 years ago our paths split, and we simply lost touch with each other. Then recently, out of the blue, I saw a photograph of him in a local newspaper.



(handing folded NEWSPAPER CLIPPING to Tex)

According to the article, he'd been lecturing and doing research at San Francisco Tech. . . . I thought it would be nice to surprise my old friend with a visit.

thug be (digressing a beat) an adult Abadagati Lonada Dis social soll

... Time is a natural equalizer, Mr. Murphy. It makes one appreciate the faces from one's past . . . The good times. You understand.

Tex nods.

FITZPATRICK

(continuing)

So I went to the university to look him up. I spoke to many people there about my old friend. Even used the photograph from the newspaper . . . but oddly enough no one seemed to recognize him.

(coughs)

Then I received a strange phone call from a young woman. She said her name was Sandra . . . and that she had worked with the man I knew as Dr. Malloy . . . except that he used a different name . . . Tyson Matthews. Needless to say, things were beginning to get curiouser and curiouser.

(beat)

Sandra didn't seem comfortable talking to me over the phone, so we agreed to meet later.

... She never kept our appointment.

TEX

And you've never heard from her again?

Fitzpatrick shakes his head. How dogod and adoption as him dilga arthur

Tex plays with his cigar as he weighs the information. He gets up and goes to the water cooler...

FITZPATRICK

... I went back to the university to find out what I could about Sandra . . . But no such luck.

Fitzpatrick coughs again. Tex hands him a paper cup of water.

FITZPATRICK

(continuing)

Thank you.

(sips some water)

As you can imagine, what started out as a simple reunion had given way to feelings of discouragement then true concern . . . and finally now a sense of impending doom. I fear not only for the girl . . . but also for my old friend, Dr. Thomas Malloy.

Fitzpatrick takes another sip from the cup of water and clears his throat.

FITZPATRICK

(continuing)

Macabre as it may seem, I began searching the obituaries. After several months I determined that I would not see Dr. Malloy again. Then I found another reference to my friend.

(beat) Il secretarity strip and sales filled strands I

I have always had an interest in the paranormal and regularly read several periodicals in the genre. One of those, The Cosmic Connection, had a preview of an upcoming feature . . . an interview with Dr. Thomas Malloy. Interesting enough, the interview never came out . . . and I was never able to determine what had transpired . . . Although 500 dollars did buy me an address where Malloy could supposedly be reached.

TEX

U... The Ritz. I a severage but those and other based serioses significantly

FITZPATRICK

. . . Correct.

TEX

Apparently it was another dead end.

FITZPATRICK

I showed the photograph to your landlord but he didn't really have any information. Tex takes a thoughtful

puff off his cigar . . .

(sins some water) XAT

Well, it certainly sounds intriguing.

(beat)

I'll see what I can find out.

such as their indicard wine has we

Fitzpatrick reaches into his coat and pulls out his checkbook once again.

tropyle and season by FITZPATRICK of order grants decreased and also happens

(preparing to write a check)
Refresh my memory. What was that amount again?

Tex has to make a conscious effort to contain his euphoria. He cocksuredly draws on his cigar.

Matthage Noen TEX and thin admend work brung property

I charge \$500 a day . . . plus expenses.

Fitzpatrick fills out a check and hands it to Tex...

FITZPATRICK

. . . Here, this amount should get you started.

transpored ... Although 500 dellar XIT bay me an

Yes, sir. This will be just fine.

Fitzpatrick reaches back into his coat and retrieves a BUSINESS CARD.

FITZPATRICK (indicating NEWSPAPER CLIPPING AND PHOTOGRAPH)

. . . Hang onto that newspaper photo.

(handing Tex his BUSINESS CARD)

... Here's my business card.

(beat)

I hope this venture will be to our mutual benefit, Mr. Murphy.

TEX

... I'll be in touch.

FADE OUT

FADE BACK IN:

INT. RITZ HOTEL/TEX'S BEDROOM - MORNING

. . . Tex goes through his morning ritual. He puts on a clean but wrinkled shirt . . . ties his tie, etc.

TEX (V.O.)

... A solid case with a solid client. Who could ask for more? Looks like my luck's beginning to change. Just in time too.

He studies Fitzpatrick's check as he CROSSES OUT OF HIS BEDROOM . . .

TEX (V.O.)

(continuing)

With a bankroll this size I can pay off my debts AND buy Chelsee dinner.

(stuffs check in his chest pocket)

... It's gonna be a beautiful day.



FITZPATRICK XIT

(indicating NEWSEAPER CLIPPING theoretical

AND PROTOGRAPHY

. Hang onto that newspaying inhotold it

(health of The third Bland Ballet & Challet &

I'alliere's my boshee's earth deorgolody and bework I
unathenth a sexial self, goldsmodal yes eval gilser
I hope this venture will be to our mutuableneit infitting
Murchy

TIX

Well, is certainly sounds intriguing XHT

I'll see what I can find out.

FADE OUT

Fitzpatrick reaches into his coat and padis out his checkbook once again.

FADE BACK IN

FTIZIPATHICK

INT. RITZ HOTEL/TEX'S REDROOM & MORNINGENESS

learesh any memory. What was that amount again?

Tex goes through his morning ritual. He puts on a clean but wrinkied shirt.

The set is a selection of the set of the second of the set of the

TEX (V.O.)

... A solid case with a solid client N410 could ask for more? Looks like any lack's beginning how hidger justs i in time too.

Fitzpatrick fills out a check and hands it to Tex.

He studies Fitzpatrick's check as he CROSSES OUT OF HIS BEDROOM

on this measure should Onthokar Bracks

(continuing)

With a bankroll this size I can pay offiny debts AND buy Chelsec dinherimmen should sail and and and

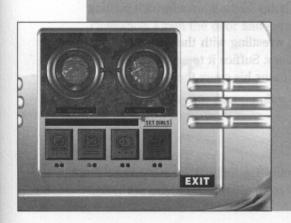
(stuffs check in his elicenpooleds) sidt, us say

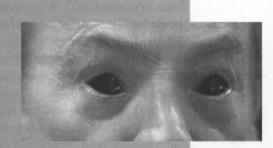
.. It's gonna be a beautiful day,

Fitzpatrick reaches back into his cont and retrieves a BUSINESS CARD.



Appendix B Under a Killing Moon Walkthrough







ans of *The Pandora Directive* who haven't yet played its predecessor, *Under a Killing Moon*, should hop in their Lotus speeders and hover right down to the local software outlet. Winner of the coveted Codie Award for Best Adventure Game of 1994 from the Software Publishers Association, *Under a Killing Moon* totally dazzled the computer game-playing world a couple of years ago. It featured the first true "virtual world" technology; a witty, literate script; a Hollywood cast including Brian Keith, Margot Kidder, and Russell Means; and a star–Tex Murphy–who would totally redefine the element of characterization in a computer game. (One computer magazine even christened its annual acting awards for interactive software "The Murphys.")

Under a Killing Moon garnered much praise and many awards, sold nearly half a million units, and set a technological standard that, two years later, computer adventure games are still trying to match. For a comprehensive look at Under a Killing Moon, including lengthy interviews with Moon creators Chris Jones (AKA Tex Murphy) and Aaron Conners (AKA Ardo Newpop, Dag Horton), check out Under a Killing Moon: The Official Strategy Guide (Prima, 1995). It's a brilliantly written companion book crafted by one of the finest wordsmiths of his generation—well, OK, I wrote it. But it's good information nonetheless. However, if you just want a quick walkthrough of Under a Killing Moon, I've thoughtfully provided just such a tool here at no extra charge. I'm just that kind of guy. Enjoy!

The Story

Tex Murphy is a down-and-out, hard-drinking private investigator in San Francisco, circa 2033. It is a post-holocaust world where everything is bathed in the dark glow of radiation, and society is segregated into mutants and norms.

Our story begins with Tex scrounging for work and some semblance of self-respect. A pawnshop burglary offers the first test of his P. I. skills. But that soon leads to bigger things–much, much bigger. Things like a doomsday cult plotting the end of the world.

I don't want to reveal too much. After all, wrestling with the plot twists and turns is the best part of any good detective story. Suffice it to say that Tex does some serious (and humorous) detecting, and earns his spurs the hard way.

The Walkthrough

You don't have to follow all of these steps to complete the game. I've included all



actions that score points. However, you can achieve a fully successful conclusion to *Under a Killing Moon*, yet not achieve the maximum score of 1000 points.

Day One: Tex's Office

From the mail by the door, get the face-up envelope on the left, facing the door. You'll get a sales flyer and a credit card application. Examine the sales flyer. Open inventory and examine the credit card application. Get the remaining envelope (a surgery gift certificate) from the mail by the door. Look at the fax machine. The message light is flashing, but the machine doesn't work. Look at the Crime Link computer.

Open the bottom right desk drawer. Get the \$10 stamp from the drawer. Open the bottom left desk drawer. Get the pen from the drawer. Open inventory and combine the pen with the credit card application to create a filled-out application. Open inventory and combine the stamp with the filled-out application to create a ready-to-mail application.

Look at the gun on the credenza to the left of the door and get the gun. (Triggers FLICK: Tex plays with the gun, etc.) Look at the picture of Sylvia Linsky on the desk. (Triggers FLICK: Tex has a flashback about Sylvia.) Look at, then turn on, the phonograph in the corner. Open the office door and exit to the street.

Street

Cross the street, turn right, and look at the Auto-Postbox. Use the ready-to-mail application on the Auto-Postbox. The Credit Card will arrive on Day Two. Cross the street, go left to the corner, and get the Bay City Mirror mutant newspaper lying on the sidewalk. Examine the mutant newspaper and read the article entitled "Burglaries Baffle Police." Go to Rook's Pawnshop and look at the Pawnshop. Open the door and enter the Pawnshop.

Pawnshop

Talk to Rook. Accept case number one. (Rook takes you out into the alley.)

Alley

Move the tipped-over garbage can by the pawnshop steps. Get the key that was under the can in the alley. Look at the footprint. (Note that it's a size 14.) Get the



glass shard under the window just to the right of the pawnshop steps.

Open inventory and examine the glass shard to see the red hair strand. Open the Dumpster and look in. Get the radio next to the Dumpster. Open inventory and examine the radio to get the batteries. Open the garbage can with "Recyclable Papers Only" sign on it. Move the fire escape to lower it. Go up the fire escape. Look at the door at the top of the fire escape. Get the basketball by the chain-link fence. Travel back to Tex's office.

Tex's Office

Turn on the Crime Link computer. Enter "shoe size 14, red hair" on Crime Link computer. Go out to Chelsee's Newsstand.

Newsstand

Talk to Chelsee. Ask about the burglary to get information on "male, green eyes, anchor tattoo." Go to Tex's office.

Tex's Office

Enter "male, green eyes, anchor tattoo" on the Crime Link computer. Travel to the Police Station.

Police Station

Talk to Mac. Follow dialogue path A, A, C to get information on the suspect-he's Caucasian, AB-negative, non-mutant (and thus has two eyes). Travel to Tex's office.

Tex's Office

Enter "Caucasian, two eyes, AB-, non-mutant" on the Crime Link computer. Travel to the alley behind the pawnshop on Chandler Avenue.

Alley

Talk to Clint. (He doesn't give you any information yet.) Keep talking to Clint until you learn about his chocolate problem. Travel to the street on Chandler Avenue and go to the Brew & Stew.



Brew & Stew

Talk to Louie. Ask about chocolate to get the slice of chocolate pie. Go to the alley behind the pawnshop.

Alley

Talk to Clint. Offer him the chocolate pie. Ask about the burglary to get information on the suspect's height and weight. Travel to Tex's office.

Tex's Office

Turn on the Crime Link computer. Under Height, select 6'0"-6'4". Under Weight, select 281-320 pounds. Under View Suspect File, choose Yes. Read the note in Flemm's file to get Beek Ask About and the other entries. Go to Chelsee's newsstand.

Newsstand

Talk to Chelsee. Ask about Beek to get the Coit Tower destination. Go left down the street, turn left at the Golden Gate Hotel and go through the gap in the fence to Coit Tower.

Coit Tower

Talk to Beek using dialog path C, A, C. Offer him the surgery gift certificate. Ask about Mick Flemm to get information on the Snow White (now ACME) Warehouse. Ask about Rusty Clown to get information on bozophobia. After you end the conversation, you're placed back on the street. Go straight ahead to the ACME Warehouse, open the door, and enter.

Warehouse

Go up the stairs. Get the "key from warehouse" hanging on the wall at the top of the stairs. Go back downstairs and use the key from warehouse on the pulley control box. Open the pulley control box to expose the pulley hook lever. Pull the lever in the pulley control box to activate the pulley hook. Open the crate. Get the fireman's uniform from inside the crate. Exit the warehouse and go to Rusty's Fun House.



Rusty's Fun House

Look at the door to Rusty's. Move the doormat. Get "key to Rusty's" from under the mat. Use the key to Rusty's to unlock the front door and enter. Get the suction dart crossbow from the first shelf on the far left. Get the Inspector Burns mask from the floor, between the two shelves of masks. Turn on the TV built into the left wall.

Move the top box on the floor, between the rows of shelves. Get the Rusty Clown doll from the bottom box. Get the stacking ring ("ring toss ring") that's hanging on the wall under all the plastic weapons. Get the "key to Rusty's back room" taped to the column at the right of the mask shelves. Use the key to unlock the "Employees Only" door. Open the door and go into Rusty's back room. Get the suction dart from the back wall. Get the balloon from the left sink. Open the barrel of toxic chemicals. (Triggers FLICK.) Leave Rusty's back room. Exit Rusty's Fun House and go back to the ACME warehouse.

Warehouse

Open inventory and combine the batteries with the Rusty Doll to create a live Rusty doll. Use the live Rusty doll on the pulley hook. Hide behind the crate. (Triggers FLICK: Flemm enters the warehouse, leaves the keys and the bracelet on the table, sees the Rusty doll, and runs off.) Get Flemm's keys from the table. Get the bracelet from the table. Use Flemm's keys to open the locked storage compartment. Get the strongbox from the storage compartment. Open inventory and combine the "key from alley" with the strongbox to create an unlocked strongbox. Examine the unlocked strongbox, open it, and get the jade.

BRIDGE FLICK number one: Watch Percival in the castle with the Chameleon, talking about "hiring" Tex.

Day Two

Tex's Office

Get the Electronics Shop credit card from the mail delivery. Go to the Electronics Shop.



Electronics Shop and middle like the base of the land of the land

Use the credit card on the Electronics Shop door. Enter and talk to Hamm. Look at the Blue Light Special Box. Use the credit card on the Blue Light Special Box. Get the fax machine. Travel to Tex's office.

Tex's Office was level in some Travel to Jest to got Eddle Ching's name. Travel to Jest to got Eddle Ching's name.

Go to the fax machine and get the fax from Countess Renier. Examine the fax. Travel to the Countess's Mansion.

Mansion

(Your trip to the mansion triggers a lengthy FLICK. Tex converses with the Countess and gets information about the statuette.) Travel to the street on Chandler Avenue.

Street

Go to Chelsee's newsstand.

Newsstand

Talk to Chelsee. Ask about the statuette to add Franco Franco to your Ask About list. Travel to the police station.

Police Station

Talk to Mac. Ask about Franco Franco to add jade to your Ask About list. Travel to Chandler Avenue, Rook's Pawnshop.

Pawnshop

Ask Rook about Franco Franco, then about jade. You'll get information on the trade paper he had just thrown out. Exit to the alley.

Alley

Open the "Recyclable Papers Only" garbage can. Get the Jewelry Weekly trade paper from the garbage can. Open inventory and examine the trade paper; read



Franco's ad for jade and see his Alhambra Theater location. Travel to the Alhambra Theater.

Alhambra Theater

Talk to Franco. Offer Franco the jade. DON'T GET GREEDY! Ask about the mysterious artifact to get Eddie Ching's name. Travel to Tex's office.

Tex's Office

Get the fax from Franco. Examine the fax to get information on the Knickerbocker. Travel to the police station.

Police Station

Ask Mac about the Knickerbocker to get the Knickerbocker destination on your travel map. Travel to the Electronics Shop on Chandler Avenue.

Electronics Shop

Talk to Hamm, using dialogue path C, C, B, A to get information on Knickerbocker and the laserblade. Use the credit card on the Blue Light Special Box. Get the laserblade. Travel to the Knickerbocker.

(Triggers two FLICKS: Tex's speeder lands on the Knickerbocker roof; the laserblade cuts through the glass window.)

Library (Knickerbocker)

Get the book, Behind the Looking Glass, on top of the bookcase. Open inventory and examine the book to get Eddie Ching's key. Open the Closet door on the left. Get the trap. Get the fish food. Open the aquarium. Use the fish food on the aquarium. Open the Hallway door on the right and exit the room.

Ask Evolt about Franco Franco, then about jade, You'll get into YewllaH

Look at the lasernets and note the power box at the end of the Hallway. Open inventory and combine the suction dart with the crossbow to create a loaded crossbow. Use the loaded crossbow on the switchbox. (Triggers FLICK: Tex



loads and shoots crossbow.) DON'T TRY THE RING TOSS YET! Go back into the Library first.

Library

Use the stacking ring on the aquarium (and not on the fish) to create a filled ring. Go back into the Hallway.

Hallway

Use the filled ring on the lever in the switch box. (Triggers FLICK: Tex tosses the ring.) Go into the Study through the only door on the left.

Study

Look at the geigger tank. Get the capture noose. Get the geigger chow from behind the left marble obelisk. Open inventory and combine the geigger chow with the trap to create a baited geigger trap. Use the baited trap on the terrarium door to get the geigger. (Triggers FLICK: Geigger gets caught in the trap.)

Move the "nudity" painting to expose the safe. Look at the safe. Get the birthday fax from the floor. Open inventory and examine the birthday fax to get Ching's birth date—Ching is 30 years old on 10-14-42, so he was born on 10-14-12. (It's actually the safe combination.) Open the safe to get the digital combination control. Enter the combination (101412) in the safe and click the Enter button; it opens automatically. Get the security card for the laser beams in the Secret Room. Get the list of bidders interested in getting the statuette. Open inventory and examine the list to add Percival to your Ask About list. Move the mirror. Use Eddie Ching's key to open the switch lock. Go back into the library and into the Secret Room.

Secret Room

Look at the statuette in the laser cage. Get the bandanna from the statue of David. Use the bandanna on the sign that's above the lever on the side of the display case.

Save your game before you try this next step! (EXTRA) If you pull the lever on the hermetic chamber lever sign, you'll have fun but lose points.



Move the middle-right painting to expose the security card slot. Use the security card on the slot to shut off the laser beams. Move the empty crate that's nearest the statuette. Use the capture noose on the statuette. (Triggers FLICK: Tex uses the capture noose on the statuette.) Travel back to Tex's office.

BRIDGE FLICK number two: The Chameleon jumps Tex.

Day Three

Tex's Office

Exit Tex's office and go to Slice O' Heaven, the "Pizza Bar" just past the Auto-Postbox.

Slice O' Heaven I sell only regular boiled a viscore of qual and date

Talk to Francesca. Get Case number three-getting the dirt on Sal. Open inventory and examine the note. Go to the Brew & Stew.

Brew & Stew

Ask Louie about Sal to find out about the note scraps. End the conversation. Tex automatically exits to the street.

Street

Open the trash can at the side of Brew & Stew. Get the note scraps. Open inventory and examine the note scraps. In inventory, assemble the note scraps and decipher the cryptogram. Here's the code:

$$Z = A$$
, $J = B$, $S = C$, $G = D$, $V = E$, $K = F$, $C = G$, $U = H$, $W = I$, $O = L$, $H = M$, $A = N$, $I = O$, $E = P$, $B = R$, $X = S$, $L = T$, $P = U$, $N = V$, $Y = W$, $R = Y$

(If you still have trouble, or happen to be impatient, we suggest you seek some form of counseling . . . and, by the way, here's the decoded message: "WE HAVE



CONFIRMED YOUR APPOINTMENT WITH CHASTITY AT THE SUITE IN THE GOLDEN GATE HOTEL AT THE USUAL TIME. THE PASSWORD TODAY IS SILICON.")

Go into the Golden Gate Hotel.

Golden Gate Hotel (Lobby)

Talk to Ardo to learn about his love for Inspector Burns. End the conversation and go to Rusty's Fun House.

Rusty's Fun House

Find the helium nozzle; it's in the mouth of the big clown face painted on the left wall. Use the balloon on the nozzle to make a helium-filled balloon. Open inventory and combine the Inspector Burns mask with the fireman's uniform to create an Inspector Burns disguise. Go back to the Golden Gate Hotel.

Colden Cate Hotel Redron

Golden Gate Hotel Jacusta Room

Golden Gate Hotel (Lobby)

Disguised as Inspector Burns, talk to Ardo. (Be as nice as possible-try dialog path A, A-bluffing with the disguise to get into the hotel.)

Hotel Hallway (Outside Suite) of Personal in the Castle land Crostness of Land Castle land

Enter the "SILICON" password. 18910 01 Passage and of the special and anidated

Hotel Suite (Main Room)

Get the gold foil from the table on the left. Move the yellow painting on the right side of the far wall to expose the list. Look at the list of "Sal's Conquests." Move "Mishap on the High Seas" painting, second from far end on the left wall to expose the Twistee Game compartment. Look at the Twistee game box. Open the French doors to the Piano Room on the right wall and enter.

Piano Room a hux población de cale de la confusión de la confu

Play (using the Move command) the piano. (Triggers FLICK: Tex plays the piano.) Get the deodorizer magnet next to the Tudor window. Go back into the Main Room, then into the Bedroom.



Hotel Suite Bedroom

Look at the locked desk drawer (upper left). Open the middle desk drawer, left side, and look at the Gideon's Bible. Open the bottom desk drawer, left side. Look at the camera. Open the top desk drawer, right side, and look at 12 cents. Open the left nightstand cabinet. Look at Playbub Magazine. Open the closet doors. Get the champagne glass. Go back into the suite's Main Room and open the French doors to the Jacuzzi Room and enter.

Golden Gate Hotel Jacuzzi Room

Look at the mounted vase to see the champagne cork. Fill the champagne glass in the hot tub. Use the filled champagne glass on the mounted vase. (TRIGGERS FLICK: Tex uses glass to fill vase, then gets the champagne cork.) Open inventory and examine the champagne cork to get the wire. Go back to the Bedroom.

Golden Gate Hotel Bedroom

Use the wire to open the locked desk drawer. Get the shoelace. Go to the Jacuzzi Room.

Golden Gate Hotel Jacuzzi Room

Move the towel to expose the drain. Look at the drain. Open inventory and combine the shoelace with the magnet to create a magnet-on-a-string. Use the magnet-on-a-string on the screwdriver to get the screwdriver. Use the screwdriver on the drain. Get the roll of film. Go back into the Main Room.

Suite Main Room work and and no older add more find blog out 1970

Exit the room. (Tex automatically leaves the hotel.)

Street

Use your credit card on the Electronics Shop door and enter.

Play (using the Move command) the plane. (I qode when the discovery the plane) of the plane of t

Use your credit card on the Blue Light Special Box. Get the PhotoMatic Pro film developing kit. Open inventory and combine the film with the developing kit to



get some incriminating photos of Sal. In inventory, look at the incriminating photos. Exit the shop and go to Slice O' Heaven.

Slice O' Heaven

Offer the incriminating photos of Sal to Francesca. Ask Francesca about the mugging (to get Pug added to your Ask About list). Go to Coit Tower.

Coit Tower

Ask Beek about Pug to discover his location. End the conversation; Tex goes directly to Pug's alley.

Pug's Alley

Talk to Pug to get information on the Colonel. Travel to the Colonel's Office.

Colonel's Office

(FLICK: Tex talks to the Colonel, takes him to the hospital, then returns to his office.) Talk to Eddie Ching. (FLICK: Eddie Ching and his goons nab Tex and knock him out.)

BRIDGE FLICK number three: Watch Chameleon and Percival in the Castle.

Day Four

Tex's Office

Travel to the Mansion.

Mansion

Look at the bird on the chandelier. Get the watch on top of the fireplace mantel. Open inventory and examine the watch to find the secret compartment. Use the gold foil on the bird. (Triggers FLICK: The bird drops the pack, gets the foil, and flies off.) Get the cigarette case. Open inventory and examine the cigarette case



to get a cigarette. Move the newspaper (obituary section of Standard Examiner) in front of the table to reveal the ashtray. Look at the ashtray to see the cigarette butts. (This verifies it's the same type of fancy cigarette that you found in the case.) Look in the wastebasket. Get the note scraps. Open inventory and examine the note pieces.

Assemble the note pieces to reveal the following partial note (ellipses indicate missing segments):

... circumstances—... s are progressing smoothly... delighted to hear that Murphy was able... the final piece of our puzzle. He probably doesn't... we repaid him by not killing him immediately... he gets too nosy, don't be afraid to deal with... meantime, go to the Bastion of Sanctity and...

Travel to the Colonel's Office.

Colonel's Office

Move the picture frame on the table. Look at the photo of Melahn. Open the bottom desk drawer, left side. Get the greeting card. Open inventory and examine the greeting card. Open the bottom desk drawer, right side. Get the envelope. Open inventory and examine the envelope to get Melahn's address. Move the vase in the lower-right corner of the display case to reveal the disk.

Get the emergency disk on the vase. Turn on the computer. Use the emergency disk on the computer and read all the information. Travel to Melahn Tode's.

Melahn Tode's

Talk to Melahn. (Don't hit on her too hard, or she'll shut you out.) Offer the greeting card to Melahn. Ask about the Colonel to get the Colonel's key added to your Ask About list. Ask about the Colonel's key to get the key-it opens the file cabinet at the Colonel's Office. For fun, ask about Chameleon. End the conversation and travel back to the Colonel's Office.

Colonel's Office

Use the Colonel's key to unlock the file cabinet. Open the top drawer and get the coded documents. Open inventory and examine the coded documents. Move the magazine on the floor to reveal the UPEX receipt. Get the UPEX receipt. Open inventory and examine the UPEX receipt to get Melahn's address. Travel back to Melahn Tode.



Melahn Tode's

Talk to Melahn. Offer (or ask about) the UPEX receipt to get the paper with the combination. Open inventory, examine the paper with numbers, "5-7-1." End the conversation and travel back to the Colonel's Office.

Colonel's Office

Move the "Air Force" painting to expose the safe. Remember the combination: 5-7-1. Move the safe's left knob clockwise five ticks. Move the safe's center knob clockwise seven ticks. Move the safe's right knob clockwise one tick. When the safe door opens automatically, get the code book. Open inventory and combine the code book with the coded documents to create decoded files. In inventory, examine the decoded files to get the Motel destination and G. R. S. information. Travel to the Motel.

Roadside Motel

Talk to Alaynah to get the passkey, and information on G. R. S. Travel to G. R. S.

G. R. S.

Tex automatically uses the passkey to enter.

G. R. S. Hallway

Run away from the security eye. Run left around the curving hallway to the second door on the right, "Research & Development." Open the door and enter.

R&D Room

Hide in the back-right corner from the security eye.

You need to get between Paul DuBois' desk and the wall. Then, still in Movement mode, press and hold the Ctrl key until you've crouched down as low as possible.



WARNING!

SECURITY SWEEPS WILL OCCUR PERIODICALLY. IF YOU GET CAUGHT IN ONE, REPEAT THE ABOVE PROCEDURE.

Get the San Francisco Stars pennant from the wall on the left side of the room. Get the hex wrench from the floor in the middle of room. Get the TV from desktop behind the lamp of the first desk on the right.

R&D Room (Paul DuBois Area)

Look at Paul DuBois' computer. Open inventory and examine the pennant to get Paul's computer access card. Turn on the computer. Use the computer card on Paul's computer. Click on various topics to get information on G.R.S., the Brotherhood, the Secret Doctrine, and other topics. Open the door and go back into the Hallway.



Hallway

Go left to the Project Supervisor's Room, open the door, and enter.

Project Supervisor's Room

Hide from the security eye behind the partition wall in the back corner. (Again, be sure to press and hold the <code>Ctrl</code> key in Movement mode until you get down as low as possible.) Use the wrench on the vent plate in the door to the High Security Area. Use the geigger on the vent opening. (Triggers FLICK: Geigger goes for sandwich, but trips the button to open the door, and gets fried.)

Project Supervisor's Room (High Security Area)

Get the mini-disk on the far desk. Look at the note under the mini-disk for information on Eva Schanzee. Open the upper-left desk drawer. Get the laser disc. Open the lower left desk drawer. Get the passkey to Tucker's Office. Exit the High Security Area and go to Eva Schanzee's desk.



Project Supervisor's Room (Eva Schanzee Area)

Look at Eva Schanzee's computer. Crouch down and look up under Eva's desk (right side) to see her computer access card. Get the computer card from under Eva's desk. Turn on the computer. Use Eva's computer card on the computer. Use the mini-disk on the computer. (Triggers FLICK: View Eva's personal logs on the computer.) Open the door to the Hallway.

Hallway

Listen and watch for the Security Eye, hurry around the curving hallway to the Conference Room, open the door, and enter.

Conference Room

Hide behind the single desk from the security eye. (Again, be sure to press and hold the [ctrl] key until you get down as low as possible.) Look at the video screen. Open the top left desk drawer and look at the Playbub Magazine. Open the bottom left desk drawer. Get the laser disc player. Exit the Conference room into the Hallway and take a right. The next room down is Marcus Tucker's office.

Hallway

Look at the access panel by the door to Tucker's office. Use the passkey on the access panel. Open Tucker's office door. Enter Tucker's office.

Tucker's Office

Duck behind the plants to hide from the security eye. (Again, be sure to press and hold the [ctrl] key until you crouch down as low as possible.)

Look at Tucker's safe—the big door across the room from the entrance/exit door. Look at Tucker's safe access panel. Open inventory and combine the laser disc player with the TV to create audio-visual equipment. In inventory, combine the laser disc with the audio-visual equipment to create loaded audio-visual equipment. Open inventory and examine the loaded audio-visual equipment to see that Marcus Tucker is recorded on the laser disc.

Open the lower left drawer. Read the number (142235) on the masking tape. Open the lower right drawer and get the match. Turn on the safe access panel.



Use the loaded audio-visual equipment on the access panel for voice recognition. (Triggers FLICK: Marcus Tucker appears on the TV screen.) Go into Tucker's safe.

Tucker's Safe

Get the Anti-Genesis videocassette. Get Eva's Buddha. Look in the wastebasket and get the note shreds. Exit the safe.

Tucker's Office

Hide from the security eye behind the plant again. Wait for the security eye to enter the safe. Click on the safe access panel, activate the ON/OFF cursor, and click again to close the door and trap the security eye in the safe. Open inventory and examine Eva's Buddha to get the Winter Chip. In inventory, combine the Winter Chip with the watch to create a watch with hidden chip. Assemble the note shreds, and examine the assembled note to get the Bastion destination.

Here's the full text of the note:

Brother Marcus:

We are seekers of purity who will abide no defect in spirit or form. The time is close at hand-your work was exemplary and adhered in every detail to the holy prophecies. Now that we have the sacred relic in our possession, our plans can be carried out.

I regret that you had to eliminate DuBois. Alas, such is the folly of man. Schanzee is being held on the Moon Child and will pay dearly for her treachery. Also, as feared, Brother Thaniel was not genetically suitable for our Order and had to be retired.

Now your instructions. Go to the Bastion of Sanctity (Long: 122 degrees 47' 11", Latit: 41 degrees 28' 6"). Upon arriving, the Chameleon will provide transport, though he will not travel with you to the Moon Child just now, as he has other business to attend to before joining us.

Godspeed Brother.

Go into the Hallway, then back to the Project Supervisor's Room.



Project Supervisor's Room

Look at the wall safe. Open the safe to get the access panel. Enter the number code you got from Tucker's desk (142235) on the access panel and click on the Enter button. Open the safe and get the viral powder. Exit the room into the Hallway.

Hallway

Go to the Conference Room and open the door.

Conference Room

Get the cabinet door key from the ledge running along the wall to the left as you enter. (Hint: The key is under the photo portrait of that guy about whom Murphy says: "He'll sell no wine before it's time.") Use the cabinet door key on the middle of the console. Look at the VCR. Turn on the VCR. Use the videocassette on the VCR. Turn on the remote pad on the conference table and watch the video of the virus. Travel back to Tex's Office.

BRIDGE FLICK number four: Alaynah is kidnapped by Chameleon, who appears in a cube message to Tex.

Day Five

Tex's Office

Travel to the Bastion.

Bastion Entrance

Look at Chameleon. Look at Alaynah. DON'T ENTER THE MAIN ROOM! Chameleon will kill you. Instead, take the passageway to the right just before the entrance into the main room.

Bastion Passageway

Get the clamp stuck on the coat of arms on the right wall. Continue down the

passage to the alcove on the right and look at the expensive vase on the shelf. Get the gargoyle's eye (gemstone).

Continue farther and get the bungee cord on the left wall. Return to the alcove, open inventory, and combine the clamp with the bungee cord to create a slingshot. In inventory, combine the slingshot with the gemstone to create a loaded slingshot. Use the loaded slingshot on the vase. (Triggers FLICK: Tex shoots the slingshot at the vase, which falls.)

Hurry now, Chameleon is coming to investigate. In inventory, combine the cigarette with the viral powder to create a lethal cigarette, and combine the lethal cigarette with the match to create a lit lethal cigarette. Hurry around the passage and out into the main room.

Main Room

Use the lit lethal cigarette on Chameleon's cigarette, which sits in the ashtray on the table. (Triggers FLICK: Tex goes to the Main Room, switches cigarettes.) Move the shield on the right wall to expose a switch. Turn off the switch to remove the force field. Talk to Alaynah. Find out about Ferrel Pus and the Broken Skull. (Tex describes returning Alaynah to her motel, and his own return to the Broken Skull. A \$100 bill is automatically added to inventory.) After the Poe reading, travel to The Broken Skull.

The Broken Skull

Talk to the bartender and use dialogue path B, C, B. Offer her the \$100 bill. Choose response attitude A or B (but not C). Then, when the bartender asks about the token, choose response B. Travel to the Roadside Motel.

Motel

Ask Alaynah about the token to get Silver Dollar added to your Ask About list. End the conversation and travel to Rook's Pawnshop on Chandler Avenue.

Pawnshop

Ask Rook about the silver dollar to get the silver dollar. Travel back to the Broken Skull.

Broken Skull

Talk to the bartender and choose response attitude A or B. Offer the silver dollar. (Tex is automatically taken to the Ferrellette Room.)



Ferrellette Room

Talk to Ferrel Pus.

Ferrellette Game

Round 1: Choose the ball in the northeast position. Round 2: Choose the ball in the center position. Round 3: Choose the ball in the south position. Round 4: Choose the ball in the south position. (Tex wins and automatically returns to the bar.)

The Broken Skull want of a shirt and a shirt and a sweet and no entropy

Talk to the bartender. (Triggers FLICK: Tex is slipped a Mickey, and the screen fades to black.)

BRIDGE FLICK number five: View the prophecy reading at the cult meeting on Moon Child.

Day Six will open with a death sequence if Tex didn't hide the Winter Chip in the watch on Day Four.

Day Six

Arboretum

After Lowell Percival appears on the cube, look at the door. Look at the smoke alarm above the door. Look at the pile of leaves on the ground. Find and open the closet door.

Closet

Get the lighter fluid. Find and get the rake.



NOTE

Arboretum

Find and get the piece of flint-from the entrance, go all the way around to the far windows that look out on Earth. Then look on top of the rock wall to the right, at the end closest to the windows. Find and get the stone-from the entrance, go toward the stone cube sculpture and turn left. Look for the loose stone in the right-side rock wall.

Use the rake on the leaves on the floor by the door to create a "hidden-rake booby trap." Use the lighter fluid on the leaves that hide the rake. Open inventory and combine the flint with the stone to create sparks. Start a fire by using the sparks on the leaves that hide the rake. (Triggers FLICK: Smoke billows, and Tex yells "Fire!" The guard enters and steps on the rake. Tex goes into the Moon Child Hallway.)

Moon Child Hallway

Find and look at the Stasis Room door. Open the door and enter. (Triggers FLICK: Tex finds Eva, who is in stasis.) Turn on the Stasis Console.

Now Tex needs to revive Eva in the following three phases:

Stasis Reversal: Phase 1

At the Stasis Console, move the slider for Stasis Chamber Temperature to 58 degrees (until the red box lights up under the Phase 1 Complete indicator). Move the slider for Oxygen Level to 12 percent. Push the Epinephrine (Adrenaline) button. Push the Electric Shock button—"Phase 1 complete."

Stasis Reversal: Phase 2

Move the slider for Stasis Chamber Temperature to 86 degrees. Push the Sodium Pentathol (NaC11H18N202S) button. Push the Epinephrine button. Move the slider for Oxygen Level to 14percent—"Phase 2 complete."

Stasis Reversal: Phase 3

Move the slider for Stasis Chamber Temperature to 98.6 degrees and move the slider for Oxygen Level to 16 percent. Push the Epinephrine button. Push the Sodium Bicarbonate (NaHCO3) button. (Triggers series of FLICKS: Eva awakens. Tex talks to her and gets the mission paper with plan information as well as Eva's key.)

Moon Child Hallway

Open inventory and examine the mission paper. Find the Observatory. Open the door to the Observation Deck and enter.



Observation Deck

Use Eva's key to unlock the wall panel door. Move the Links 986 box to expose the mini-computer. Get the mini-computer. Move the potted plant in the far corner to expose the floor panel. Look at the floor panel. Go back into the Moon Child Hallway.

Moon Child Hallway

Get the pipe lying in front of the Residential Decks door. Go back into the Observatory.

Observatory

Use the pipe on the floor panel to open it. Get the computer cable. Get the cocktail glass from the table. Open inventory and examine the cocktail glass to get the flex-straw. Find and look at the recessed button on the wall next to the door. Use the flex-straw on the recessed button. (A panel slides open, revealing a computer.)

In inventory, combine the link-up computer with the Winter Chip to create a computer virus link-up. Then combine the computer virus link-up with the computer cord to create a virus link-up connection.

Observatory Computer

Use the computer viral link-up connection on Port C. (Triggers FINAL FLICK: Watch the Moon Child explode and view the story finale.)

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RICK BARBA is a game designer and author of a number of game books, including Prima Official Strategy Guides for *Under a Killing Moon, Stonekeep,* and *Mission Critical,* as well as Prima's *Zork Nemesis Unauthorized Secrets and Solutions.*









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